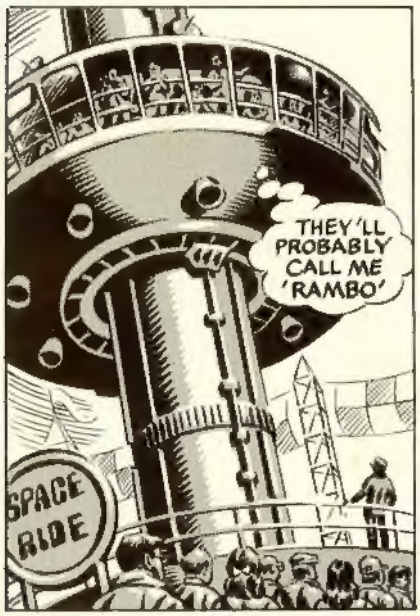
No. 9
MATURE READERS

DEATH RAIDERS

T.M.

$2
$2.80
Canada

"...With its promise of new jobs during the year it will operate and the glimpse into the next century, the World's Fair should make quite an impact when it opens its 'World of Tomorrow' exhibits. Tomorrow."

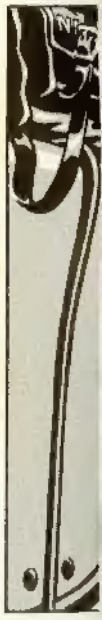

THEY'LL PROBABLY CALL ME 'RAMBO'
SPACE RIDE

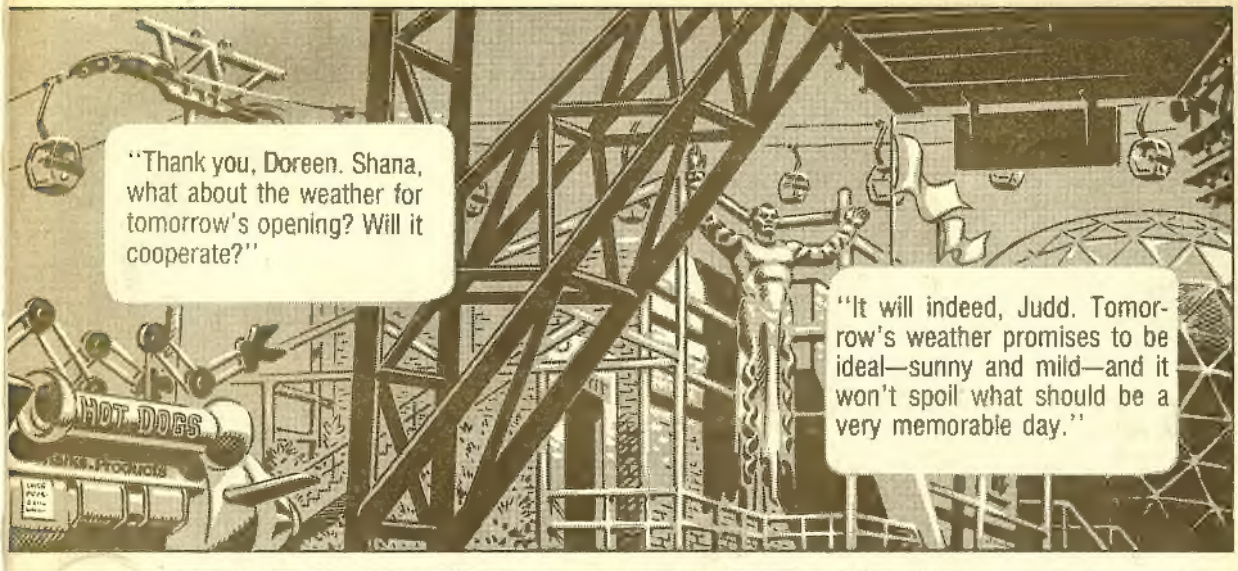
I HATED RAMBO.
DAMN MOVIE LIED.

CHARLIE WASN'T THAT STUPID. WE WEREN'T THAT GOOD.
OTHERWISE THE WAR WOULDN'T HAVE GONE THE DISTANCE.

THEY GAVE ME THEIR SIGN. TOLD ME IT WAS TIME.

BAM
BAM
THEY WANT LIVES.




"Thank you, Doreen. Shana, what about the weather for tomorrow's opening? Will it cooperate?"
HOT DOGS
"It will indeed, Judd. Tomorrow's weather promises to be ideal—sunny and mild—and it won't spoil what should be a very memorable day."

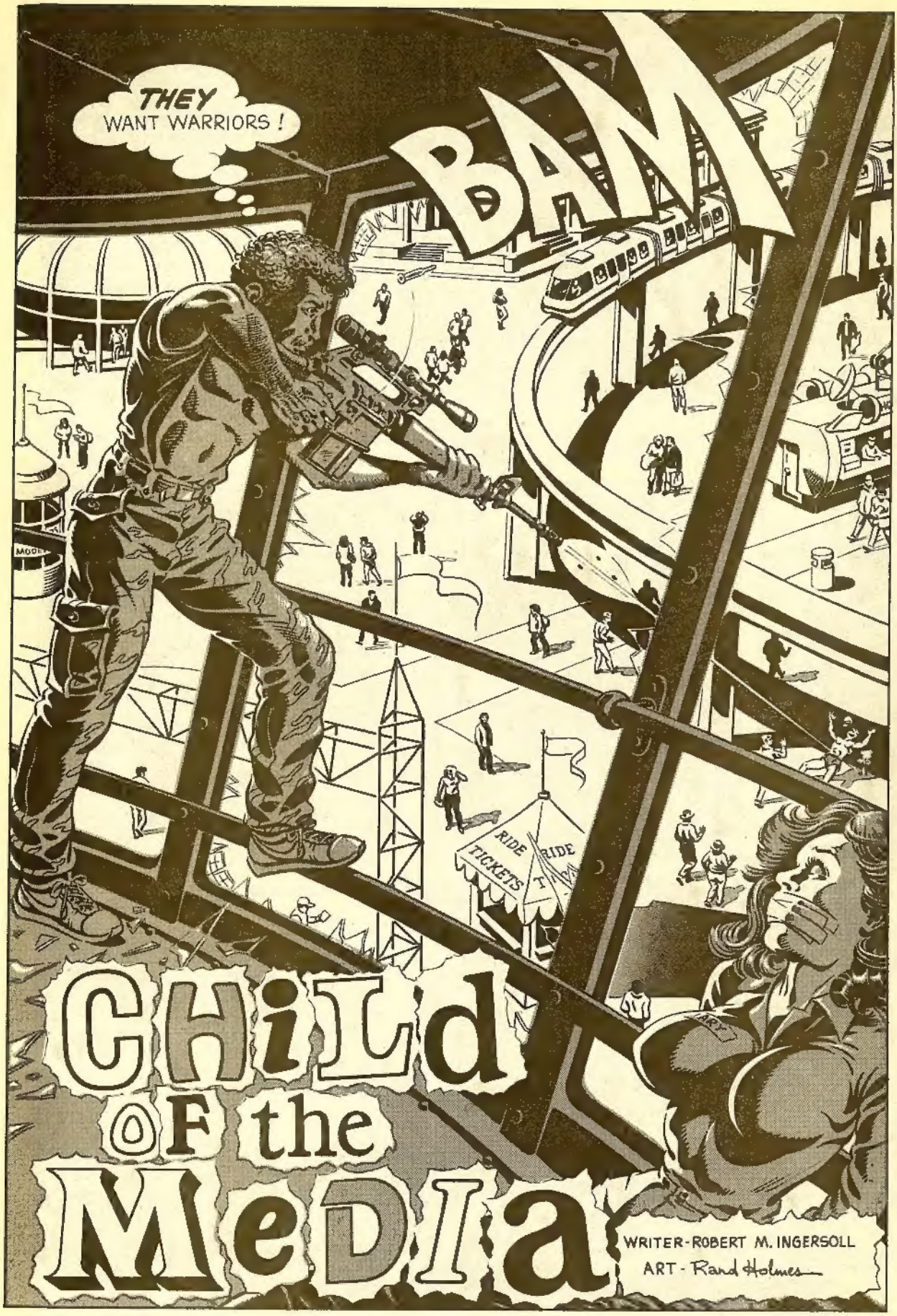
SOME IDIOTS'LL SAY I'M MAKING A STATEMENT ABOUT THE VIET NAM VET.

I'M NOT DOING THIS FOR SOME PHONY STATEMENT.

SHE'S SCARED.

BUT THEY DON'T WANT HER.

THEY WANT OFFERINGS TO GIVE THEM STRENGTH.
KLIK



SCAN - ART CARBUNKLE

"Police have identified the sniper as Americo Giannelli..."

"Although not much is known about Giannelli, TV-8 has learned that he was a Viet Nam veteran."

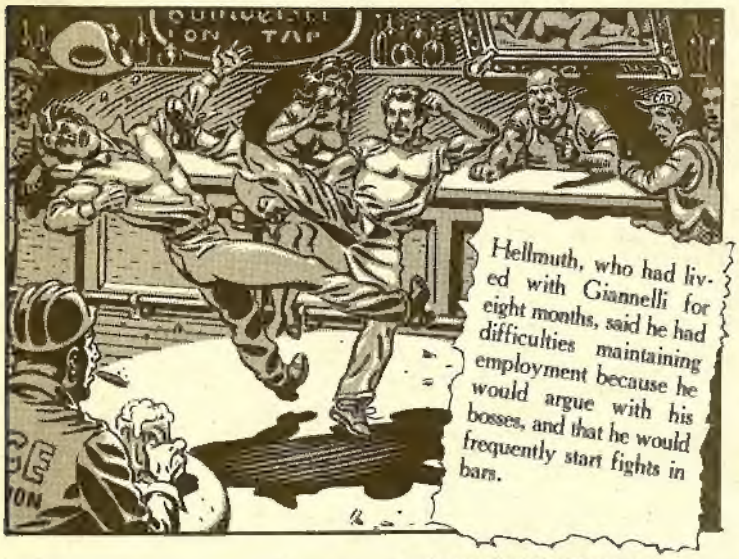
"Giannelli, who received several medals, commendations and battlefield promotions..."

"Was regarded as a good soldier and not the type who would initiate such wholesale slaughter."

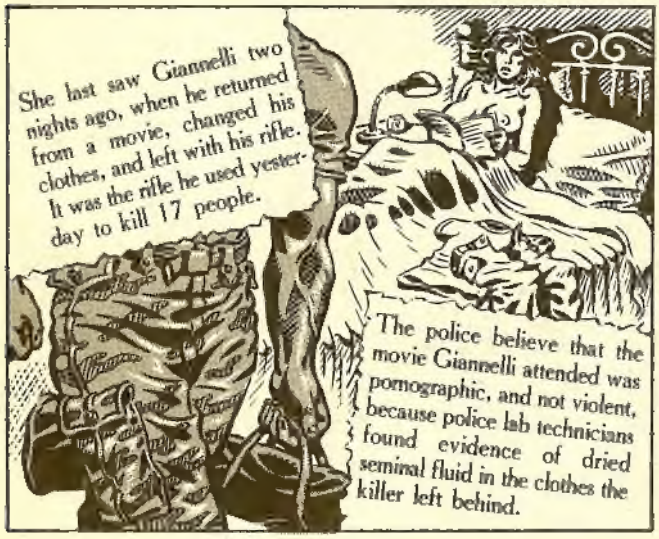
VIET NAM
VETERAN HA
VIOLENT HIST
NOT SURPRISED,
SAYS 'RAMBO'
GIRL FRIE

LOS ANGELES (AP)
When someone who knows a mass murderer is asked for a reaction, the usual response is, "He's the last person I would have expected. He was always so quiet."
Marta Hellmuth, the former girl friend of the Rambo-styled World's Fair sniper, Americo Giannelli, had a very different reaction. Interviewed at her residence Tuesday, Hellmuth painted a verbal picture of the killer.

"What he did did not surprise me at all," Hellmuth said. "Rico was always into violence."
"He would not go to a movie unless it was something with a big body count."
SHOWING FRIDAY the 13th PART V
"He said they were 'the gods way' of preparing the world for their return.'"

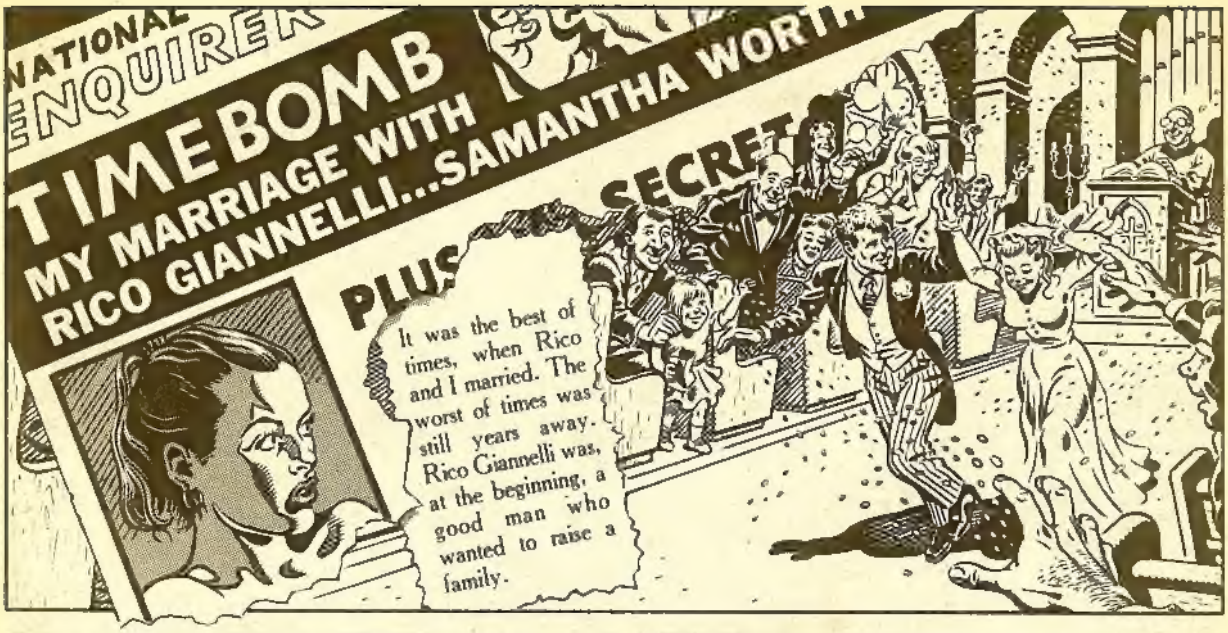

Hellmuth, who had lived with Giannelli for eight months, said he had difficulties maintaining employment because he would argue with his bosses, and that he would frequently start fights in bars.

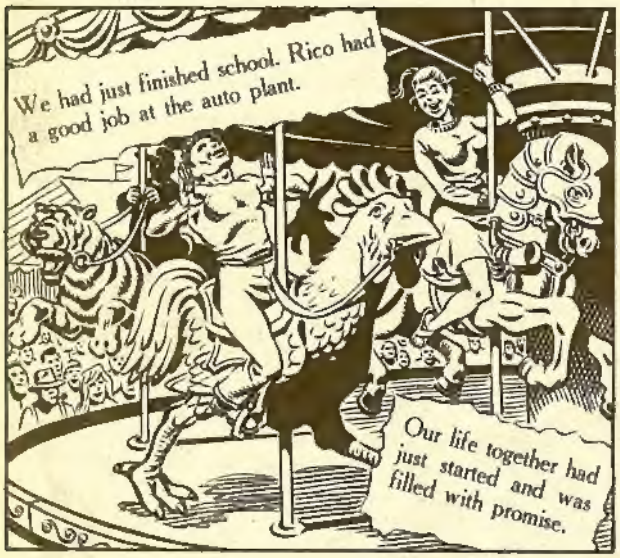
She described her relationship with Giannelli as "tempestuous," and said she was never at ease.


She last saw Giannelli two nights ago, when he returned from a movie, changed his clothes, and left with his rifle. It was the rifle he used yesterday to kill 17 people.
The police believe that the movie Giannelli attended was pornographic, and not violent, because police lab technicians found evidence of dried seminal fluid in the clothes the killer left behind.

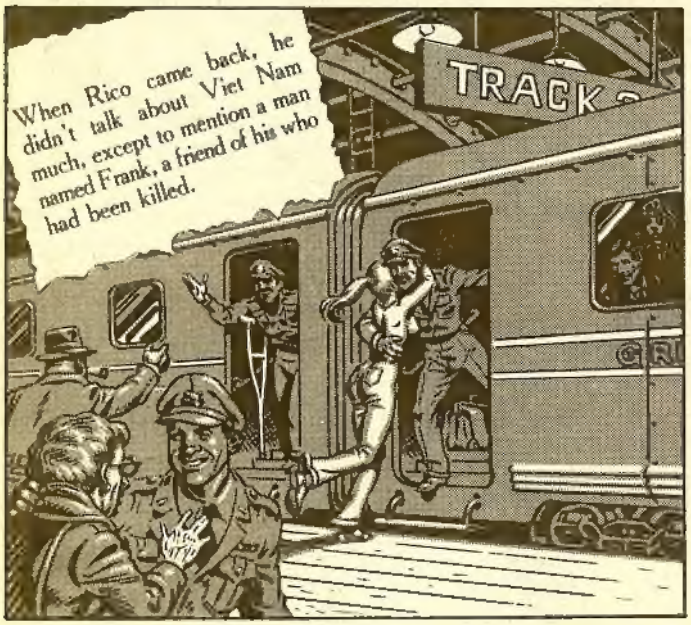
When Giannelli picked up his rifle, he said "Let's go," according to Hellmuth.
She said she did not know what exactly Giannelli meant by that, but the intensity with which he said it frightened her.

I HAVEN'T FELT ALIVE SINCE NAM.
BAM
THIS IS WHY I'M HERE. WHAT I'M GOOD AT.
WHAT THEY MADE ME GOOD AT.
BAM
GOLDS GYM
WHY THEY KEPT ME ALIVE IN NAM.
BAM
TO MAKE OFFERINGS TO THEM.
BAM
BLESS, OH LORDS, THESE GIFTS YOU RECIEVE.
SPACE RIDE
RIDE TICKE

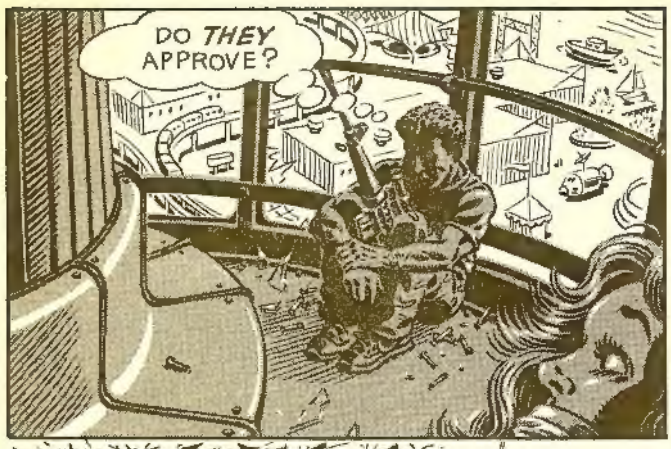

NATIONAL ENQUIRER
TIMEBOMB
MY MARRIAGE WITH RICO GIANNELLI...SAMANTHA WORTH
PLUS SECRET
It was the best of times, when Rico and I married. The worst of times was still years away. Rico Giannelli was, at the beginning, a good man who wanted to raise a family.


We had just finished school. Rico had a good job at the auto plant.
Our life together had just started and was filled with promise.

We didn't know then that life could be so short.


When Rico came back, he didn't talk about Viet Nam much, except to mention a man named Frank, a friend of his who had been killed.
TRACK

I didn't know it then, but our life together had died with Frank, had died in Viet Nam. I think Frank is the key to Rico after Viet Nam.



BUT YOU HAD READ THEIR WORDS AND KNEW THEM TO BE MORE THAN STORIES.

YOU TAUGHT ME ABOUT THEM, TRAINED ME IN THE WAYS OF ABDUL ALHAZRED, THE FIRST OF THE BELIEVERS.

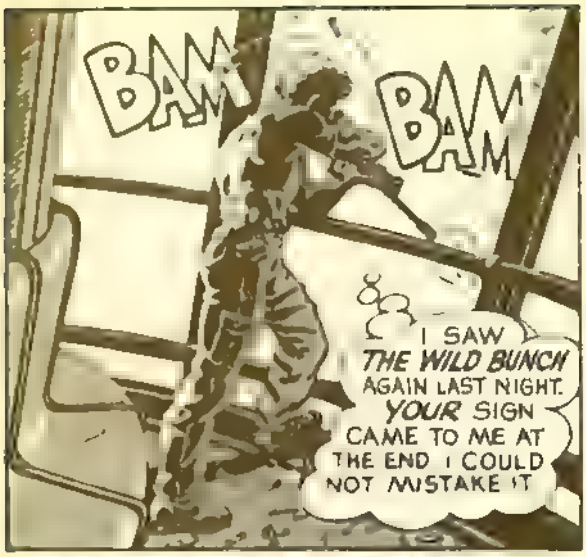
KLIK

WE DID THEIR WORK TOGETHER IN VIET NAM. THEN THEY CALLED YOU TO THEM, AND I CARRIED ON THE WORK WITHOUT YOUR GUIDANCE.

DO I DO IT RIGHT? DO THEY APPROVE?

BAM

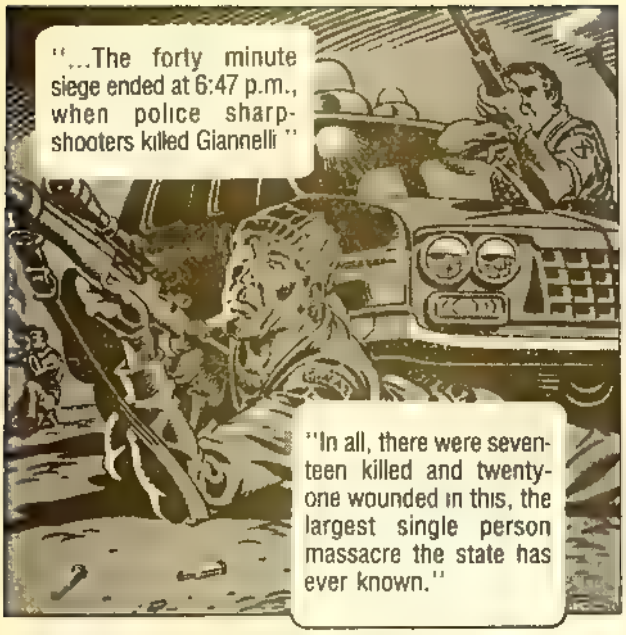
...I never found out who "the gods" Rico talked about were. I assumed they were some pagan Vietnamese gods.
Rico claimed these gods were going to give him a sign. He was supposed to do something for them, then they were going to "call him." They promised him his death would be beautiful.
I didn't know what the problem was, but I knew it wasn't as simple as I thought...
...It was more than Rico having difficulty adjusting to life after the war.
I looked for help for Rico and met Carl Worth, another Viet Nam vet. Carl had earned a medical degree after he came back, and he'd started a group for vets who were having trouble back in the United States.
Rico wouldn't join.
Rico refused to be helped.
It was another year before I learned what the problem was. Rico took me to a college film society showing of *The Wild Bunch*. The movie ends with a 20 minute shootout in a Mexican town. The sequence is shot in slow motion. Everyone dies beautifully.
EXIT
Each death is like a pirouette in some grotesque ballet. The blood dances like crimson fountains.
The sequence begins when William Holden says "Let's go!" That night, someone in the audience yelled, "Yeah!" No one turned from the screen. They knew what was coming. A tension, an electricity spread through the audience like a plague.
No one was more charged up than Rico.
I filed for divorce the next day. Rico didn't take it well, but he didn't contest it, either.
We both knew his love for me had been replaced by something darker.
I was one month pregnant. I never told Rico I bore his son. I never looked back—I could not. I walked toward my future and found it with Carl. We walk together now, through the best of times.

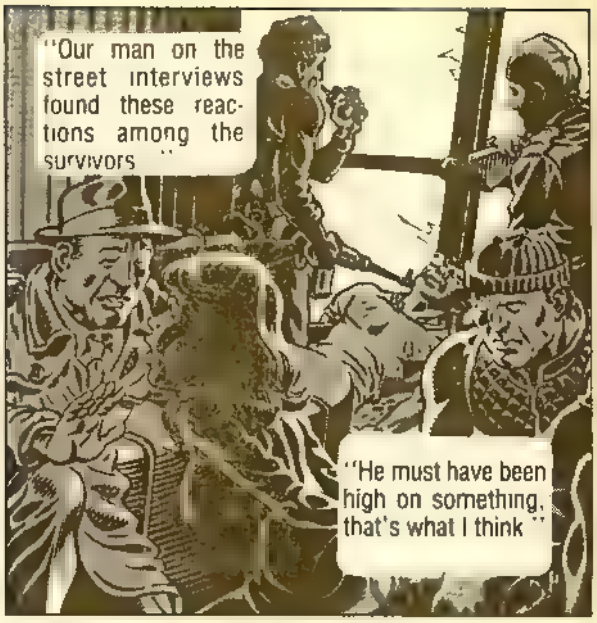

BAM
BAM
I SAW THE WILD BUNCH AGAIN LAST NIGHT. YOUR SIGN CAME TO ME AT THE END I COULD NOT MISTAKE IT

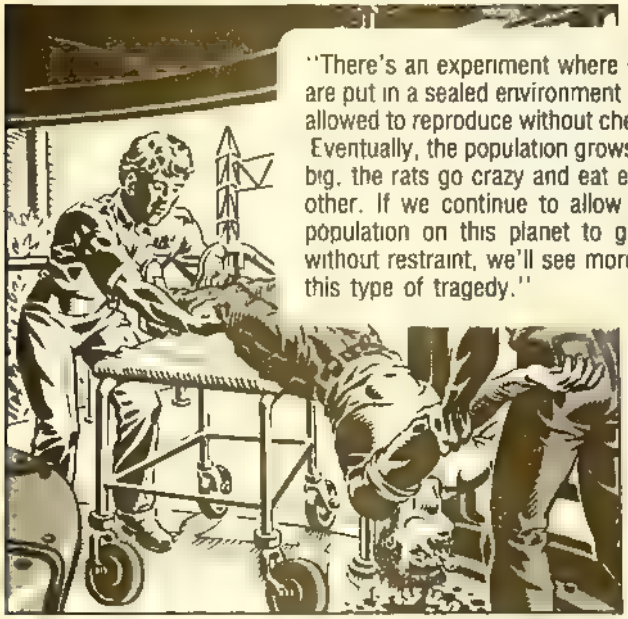
I DO YOUR BIDDING. I DO NOT FEAR.
BAM

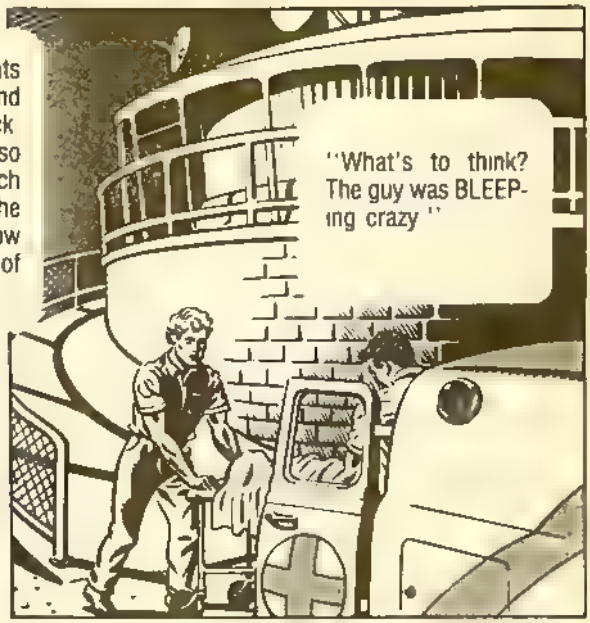
DEATH IS NOTHING MORE THAN YOUR CALL, YOUR WILL. I WAIT PATIENTLY.
BAM

THE DEATH YOU PROMISED WILL BE AS BEAUTIFUL AS THE WILD BUN...
BAM
BANG
BANG
BANG


"...The forty minute siege ended at 6:47 p.m., when police sharpshooters killed Giannelli."
"In all, there were seventeen killed and twenty-one wounded in this, the largest single person massacre the state has ever known."

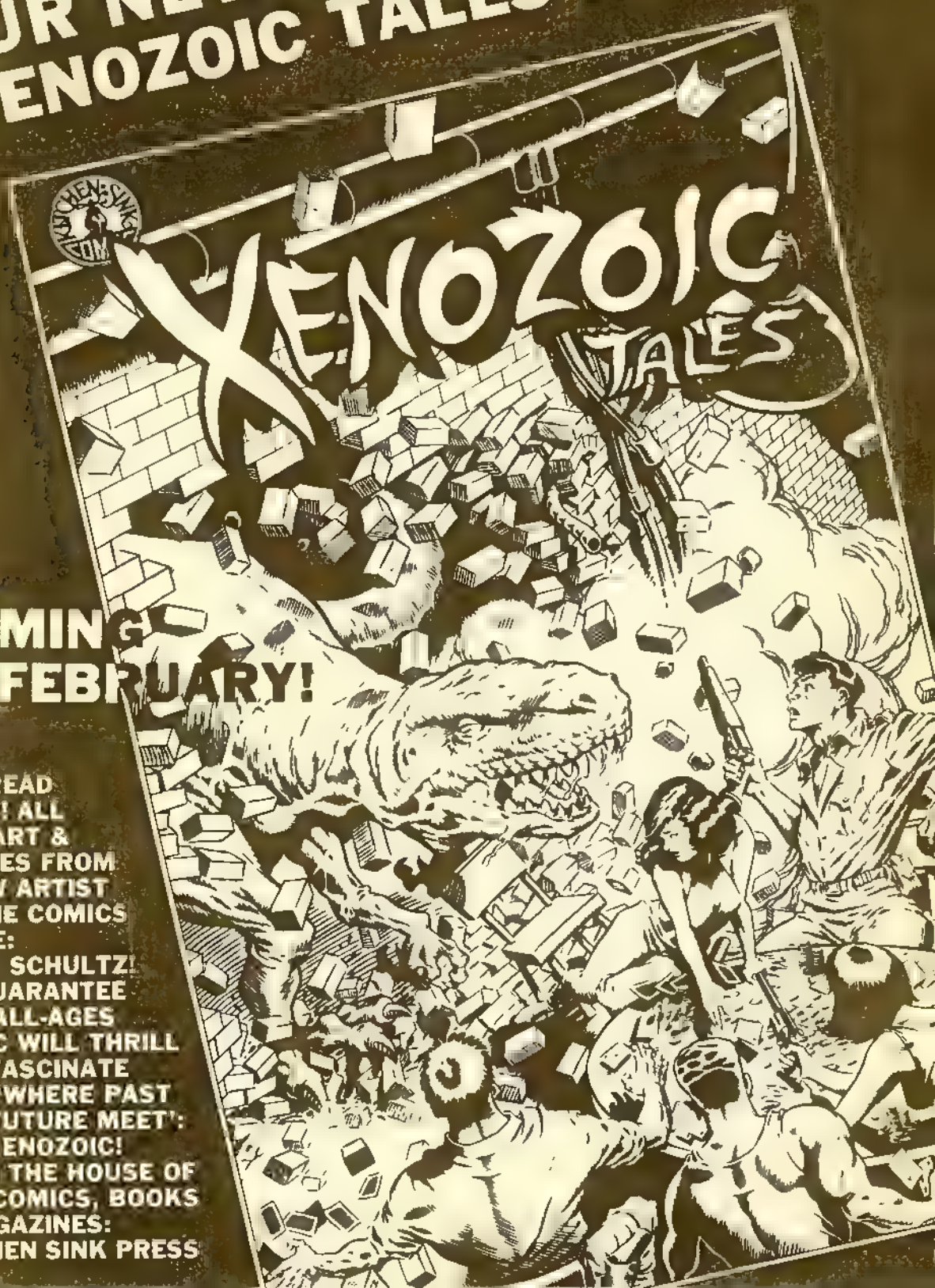

"Our man on the street interviews found these reactions among the survivors."
"He must have been high on something, that's what I think."


"There's an experiment where rats are put in a sealed environment and allowed to reproduce without check. Eventually, the population grows so big, the rats go crazy and eat each other. If we continue to allow the population on this planet to grow without restraint, we'll see more of this type of tragedy."


"What's to think? The guy was BLEEPing crazy."

SL
SN What is the muzz
an ABK30 assault rifle?
H Who was The World's Fair Sniper?
TM Trivia Time Inc
WORLD FAIR
GUIDE BOOKS-MAPS

NOW— PAST AND FUTURE HAVE A SURPRISE FOR YOU: OUR NEW BI-MONTHLY 'XENOZOIC TALES'!



COMING IN FEBRUARY!

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Kiss of DEATH

introducing john watkiss

the art of darkness

32 page comic
black & white
$2.00

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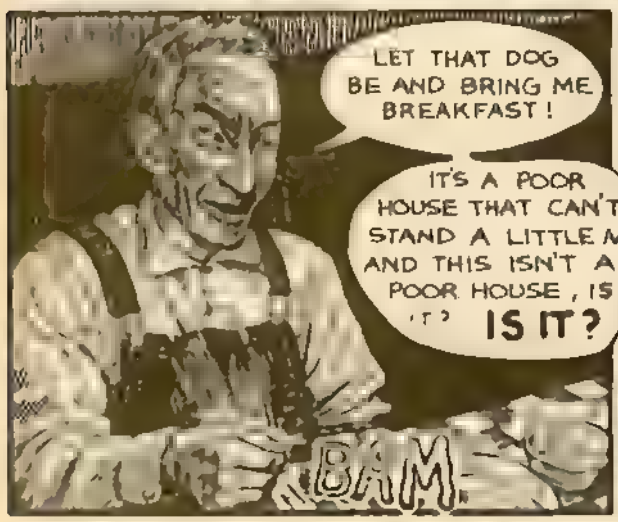
DUNCAN PITT SHUTS HIS EYES AS THE CRIMSON DAWN GLINTS OFF HIS FATHER'S SHOTGUN.
GOT HIM
BAM
THE GUN AND HIS FATHER ROAR... ANOTHER OF GOD'S CREATURES PLUMMETS TO EARTH.
THE SNOWY OWL
STORY: NICK BURNS
ART: JOSEPH SCHMOUGH
C'MON DUNCAN, I WANT THAT BIRD FOR MY COLLECTION.
THE BOY SHIVERS, MORE IN REVULSION THAN FROM THE CHILLY AIR.
DON'T JUST STAND THERE, BOY! LOOK AROUND! IT FELL ABOUT...
AH-HAH!

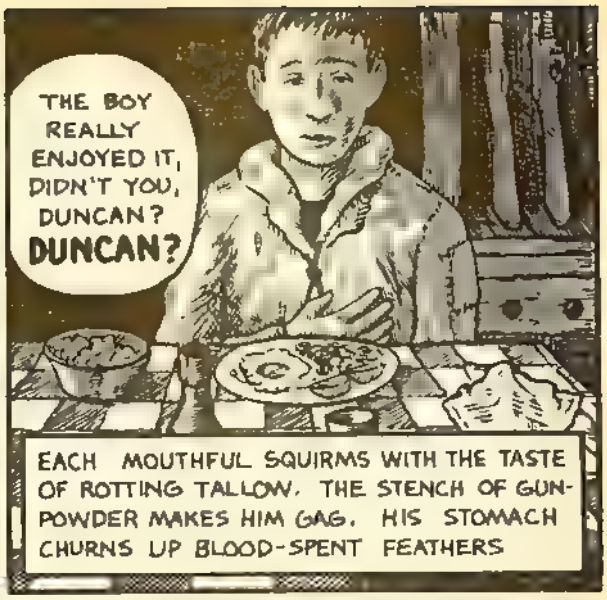
THIS ONE WON'T SPOIL MY DUCK HUNTING.
HIS BOOKS CALL THE SNOWY OWL A RAPTOR. HIS BOOKS SAY MOST FARMERS KNOW OWLS KILL MORE VERMIN THAN GAME BIRDS

AARON PITT IS NOT A GOOD FARMER OR HUNTER. THE WHITE OWLS ARE EASY PREY FOR HIS CASUAL BRUTALITY
STOP DAWDLING, BOY MY BREAKFAST IS WAITING

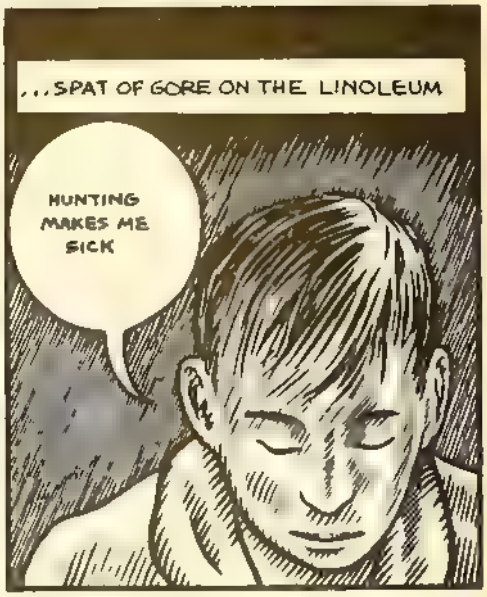
IS HIS FAMILY
THAT CHOW BETTER BE READY, MARTHA, I'M REAL HUNGRY!
DOWN, DUKE! GET YOUR DIRTY HIDE OUT OF HERE.


LET THAT DOG BE AND BRING ME BREAKFAST!
IT'S A POOR HOUSE THAT CAN'T STAND A LITTLE MUD. AND THIS ISN'T A POOR HOUSE, IS IT? IS IT?
BAM

BREAKFAST IS SERVED, BUT DUNCAN CANNOT EAT IT.
GREAT HUNTING THIS MORNING, MARTHA. I BLEW ANOTHER OWL CLEAN OUT OF THE SKY!

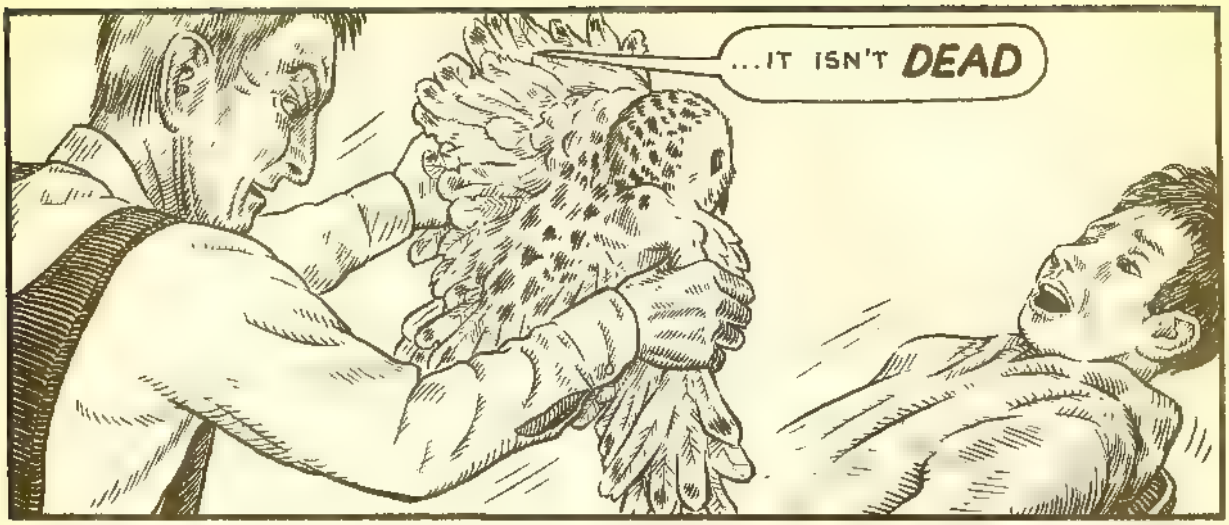

THE BOY REALLY ENJOYED IT, DIDN'T YOU, DUNCAN? DUNCAN?
EACH MOUTHFUL SQUIRMS WITH THE TASTE OF ROTTING TALLOW. THE STENCH OF GUNPOWDER MAKES HIM GAG. HIS STOMACH CHURNS UP BLOOD-SPENT FEATHERS

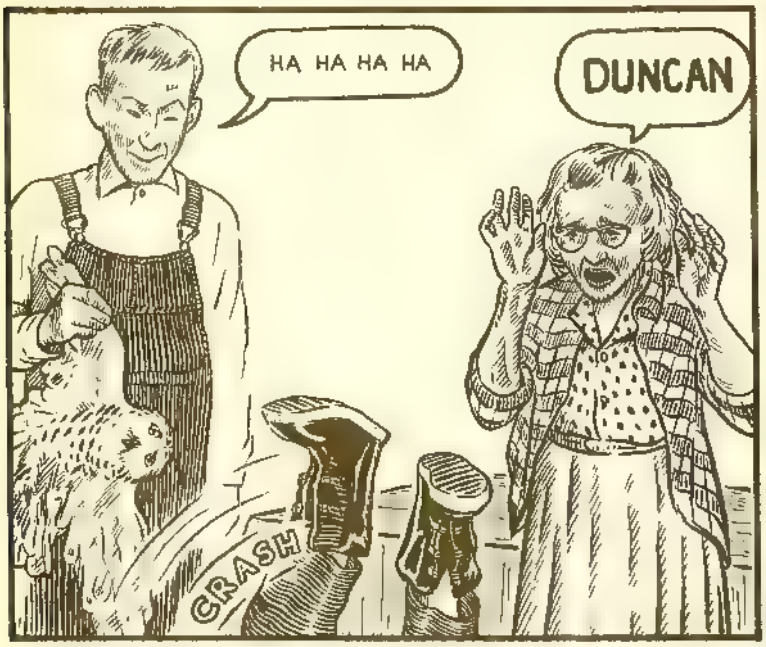
DUNCAN STARES AT THE FRESH, WET STAINS ON HIS FATHER'S HUNTING JACKET... SEES THE BENT WHITE WING TIP... HEARS THE IRREGULAR SPAT... SPAT, SPAT
TELL YOUR MOTHER WHAT A GREAT TIME YOU HAD, BOY


...SPAT OF GORE ON THE LINOLEUM
HUNTING MAKES ME SICK

WHAAT ?

YOU DIDN'T LIKE ME BLASTING THIS BIRD? WELL, I'M SORRY TO HEAR THAT!
Y' KNOW MAYBE...

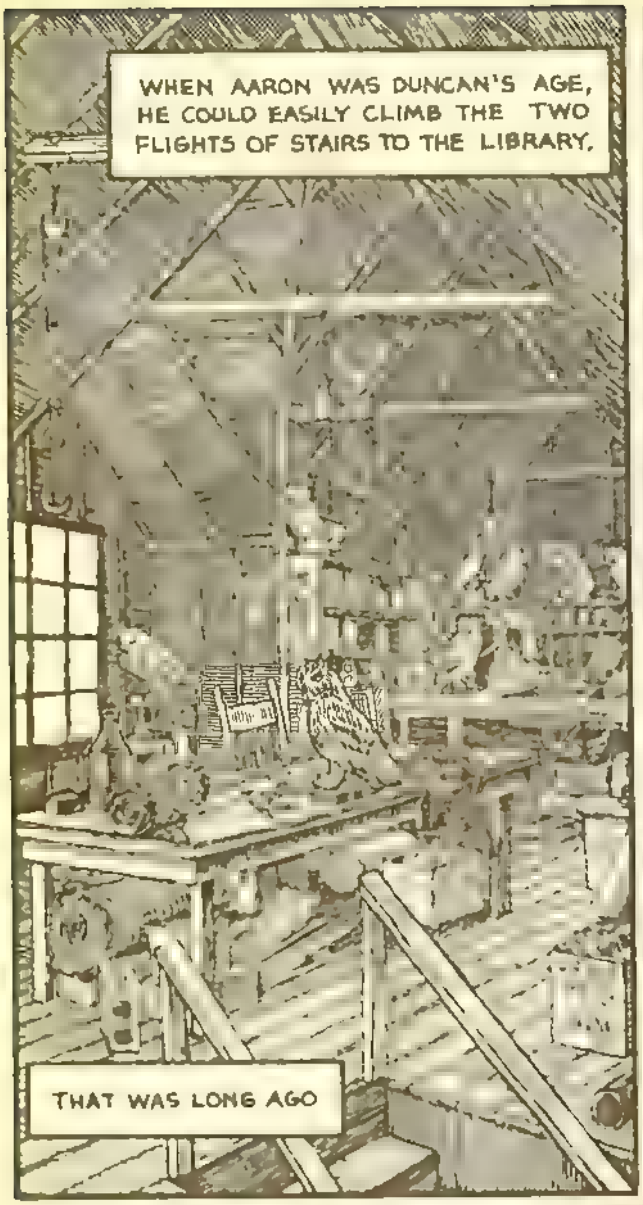

...IT ISN'T DEAD


HA HA HA HA
DUNCAN
CRASH

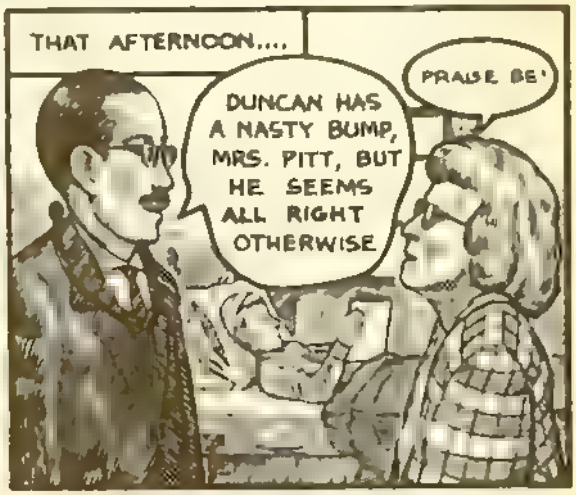
OH! CALL THE DOCTOR, AARON. DUNCAN HIT HIS HEAD!

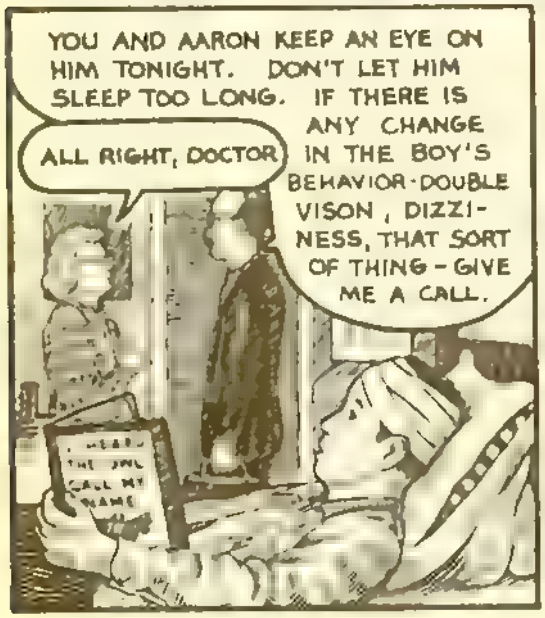
HUMPH, THE BOY PROBABLY FAINTED
IF YOU WANT THE DOCTOR, PHONE HIM YOURSELF!

I'M GOING UP TO THE LIBRARY, I DON'T WANT TO BE DISTURBED BY YOU OR THAT WEAK-KNEED WHELP.
MONSTER


WHEN AARON WAS DUNCAN'S AGE, HE COULD EASILY CLIMB THE TWO FLIGHTS OF STAIRS TO THE LIBRARY.
THAT WAS LONG AGO

AARON HAS REPLACED VOLUMES OF KNOWLEDGE WITH TROPHIES TO HIS IGNORANCE


THAT AFTERNOON....
DUNCAN HAS A NASTY BUMP, MRS. PITT, BUT HE SEEMS ALL RIGHT OTHERWISE.
PRAISE BE!


YOU AND AARON KEEP AN EYE ON HIM TONIGHT. DON'T LET HIM SLEEP TOO LONG. IF THERE IS ANY CHANGE IN THE BOY'S BEHAVIOR-DOUBLE VISON, DIZZINESS, THAT SORT OF THING - GIVE ME A CALL.
ALL RIGHT, DOCTOR

THE DOCTOR'S ARRIVAL AND DEPARTURE GO UNNOTICED BY AARON

LONG INTO THE NIGHT.

AARON?

DON'T BOTHER ME, WOMAN!

I'M SORRY... BUT I CANT STAY AWAKE ANY LONGER. WILL YOU LOOK IN ON DUNCAN? THE DOCTOR SAID.....

THE BOYS FINE! NOW GO TO BED AND LEAVE ME **ALONE!**

MARTHA DOES AS SHE'S ORDERED, SURRENDERING TO A TROUBLED SLEEP.

AARON DOES AS HE PLEASES, AND THE HOURS FLY BY

THE BLOOD CLOT IN DUNCAN'S BRAIN SPREADS, HIS BREATH GROWS SHALLOW

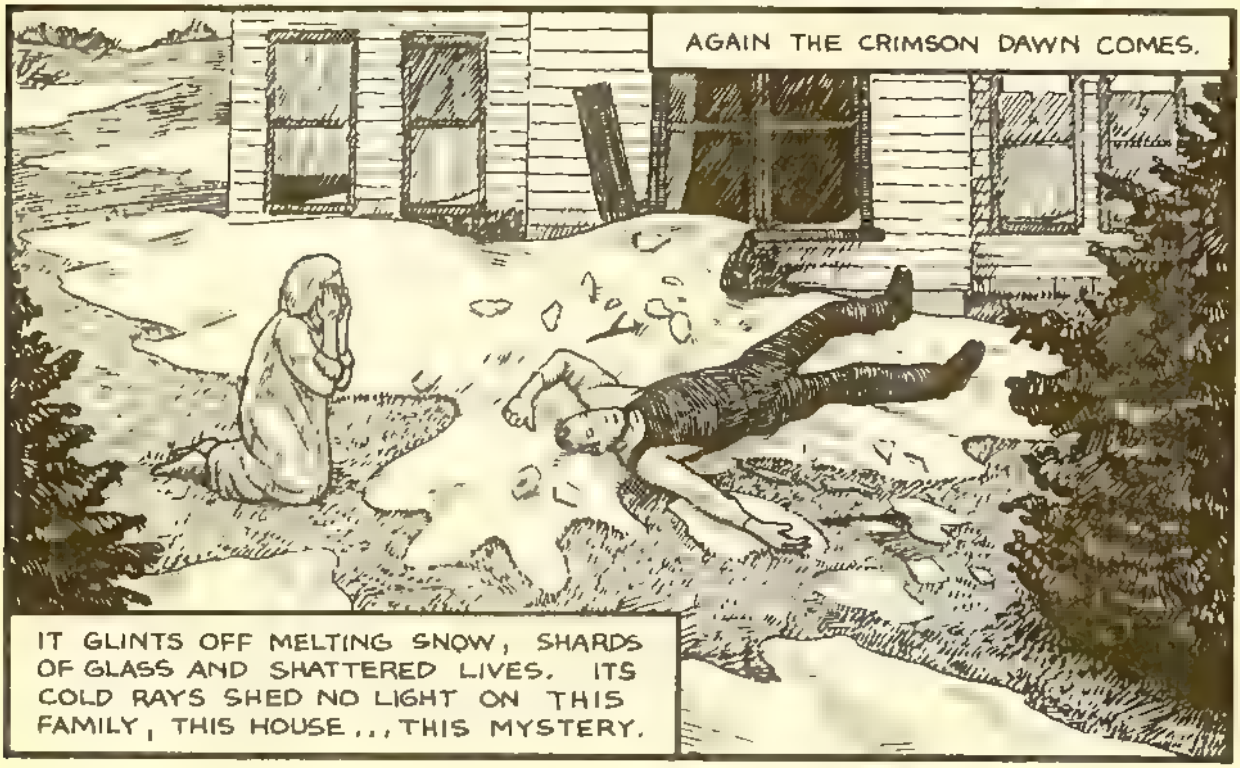
FINISHED! MY BEST SPECIMEN YET

HUH? ITS ***CLAWS***, THEY'RE ***TIGHTENING!***

DUNCAN'S DYING BREATH RUFFLES DEAD FEATHERS
AAAAHR! LET GO!
NO NO!
COLD TALONS IGNORE THE NAILS THAT HOLD THEM TO UNNATURAL ROOSTS

GET AWAY!

CRASH
YAAAHG


AGAIN THE CRIMSON DAWN COMES.
IT GLINTS OFF MELTING SNOW, SHARDS OF GLASS AND SHATTERED LIVES. ITS COLD RAYS SHED NO LIGHT ON THIS FAMILY, THIS HOUSE... THIS MYSTERY.

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☐ **COCAINE COMIX 2** 1.50 ☐ **COCAINE COMIX 4** 1.50
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☐ **DEATH RATTLE Vol 2, No. 1:** All-color Baxter paper horror-science fiction, with **Holmes, Charles Burns** and **Charles Dallas.** 2.00
☐ **DEATH RATTLE No. 2:** Holmes, **Will Eisner, Jaxon.** 2.00
☐ **DEATH RATTLE No. 3:** Doug Hansen, **Jaxon, Stiles** 2.00
☐ **DEATH RATTLE No. 4:** Holmes, **Baron, Jaxon** and more 2.00
☐ **DEATH RATTLE No. 5:** Holmes, **Wolverton, Jaxon**—a power lineup 2.00
☐ **DEATH RATTLE No. 6:** b&w features **Holmes, Strnad, Veitch,** **DESPAIR:** Classic R. Crumb reprint about depression. Why bother, indeed? 1.95 1.50
☐ **DOPIN' DAN No. 1:** **Ted Richards'** unmilitary private in Vietnam. 1.25
☐ **DOPIN' DAN No. 3:** war's over and Dan's a civilian again. **Ted Richards.** 1.25
☐ **DOPIN' DAN No. 4:** Dan joins Today's Action Army...again! 1.50
☐ **DOPE COMIX No. 2:** John Pound cover; top artists inside. 1.50
☐ **DOPE COMIX No. 3:** Lynch cover. **Cruse, Stiles, Steffen** inside. 1.50
☐ **DR. ATOMIC No.6:** Larry Todd's doctor is still inventing and adventuring. 1.50
☐ **FANDOM CONFIDENTIAL:** magazine; **Engel & Fiala** lampoon comics; 8 pages of John Byrne 2.95
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☐ **FAT FREDDY'S CAT No. 2:** Limited supply 1.25
☐ **FAT FREDDY'S CAT No. 5:** makes **Garfield** look like a wimp! 1.25
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☐ **FEELGOOD FUNNIES No. 2:** special **Foolbert Sturgeon** Tarzan issue! 2.00

Gilbert Shelton's FREAK BROTHERS are the most popular underground comics characters yet invented. Follow the hirsute trio and find out why!

☐ **FREAK BROS. 1:** 1.50 ☐ **FREAK BROS. 6:** 1.50
☐ **FREAK BROS. 2:** 1.50 ☐ **FREAK BROS. 7:** 2.00
☐ **FREAK BROS. 3:** 1.50 ☐ **FREAK BROS. 8:** color! 2.00
☐ **FREAK BROS. 4:** 1.50 ☐ **FREAK BROS. 9:** color! 2.00
☐ **FREAK BROS. 5:** 1.50

☐ **GAY COMIX 1:** Howard Cruse, **Lee Marrs, R. Gregory, Holmes** cover. 1.50
☐ **GAY COMIX 2:** **Cruse** cover and story. Highly praised. 1.50
☐ **GAY COMIX 4:** **Cruse** edits and contributes story on AIDS. 2.00
☐ **GAY COMIX 5:** **Robert Triptow** edits; humorous slant. 2.00
☐ **GAY COMIX 6:** With **Cruse, Gregory, Triptow, Trina Robbins.** 2.00
NOTE: See "books" section for info on Howard Cruse's WENDEL collection!
☐ **GRIFFITH OBSERVATORY:** **Zippy** artist looks at life. Funny! 1.50
☐ **HAROLD HEDD No.1:** b&w, oversize book on Canadian zany; early **Rand Holmes.** 2.50
☐ **HAROLD HEDD No.2:** **Holmes'** classic Mexican adventure tale! A great book. 1.50
☐ **HAROLD HEDD in Hitler's Cocaine No.1:** Part one of an all-color, all-new Baxter comic adventure by **Rand Holmes.** 2.00
☐ **HAROLD HEDD in Hitler's Cocaine No.2:** exciting conclusion of **Holmes'** fine adventure featuring Harold and Elmo; all-color. 2.00
☐ **HEARTBREAK:** featuring Lazlo, great Hungarian lover and Reid Fleming. By **Boswell.** 2.50
☐ **HOMEGROWN:** **BACK IN PRINT!!** R. Crumb's classic Yeti tale. 2.00
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☐ **JAXON'S ILLUSTRATED TALES:** Mind boggling tales of the southwest by a master! 1.00
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☐ **KURTZMAN KOMIX:** **Mad, Help** pioneer's early strips. Influential and charming 1.00
☐ **LEATHER NUN:** great **Sheridan** cover; **Crumb, Spain.** 1.50
☐ **MIAMI MICE No. 1:** **Mark Bode** spoofs TV and funny animals. Hot! 2.00
☐ **MIAMI MICE No. 2:** More adventures with rodents in the city! 2.00
☐ **MR. NATURAL No. 3: BACK IN PRINT!!** Crumb's character gets committed! 2.00
☐ **MOD:** **Terry Beatty, Bob (Captain Carrot) Burden** spoof new wave, E. C. comics. 1.50
☐ **MONDO SNARFO:** **Kitchen, Griffith, Crumb** surrealism. Tough! Weird! 1.00
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☐ **PHOEBE & the Pigeon People No. 1:** **Lynch-Whitney** satirize urban life 1.00
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☐ **POWER PAK No.1:** **Aline Kominsky's** biting look at herself and life. 1.00
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We have a limited number of Rip Off comix 5-12 available. Nos. 5-10 are comix-sized; 11 & 12 are magazines and have color sections. All feature Gilbert Shelton's Freak Bros.

☐ **RIP OFF No. 5** 1.50 ☐ **RIP OFF No. 10** 1.50
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☐ **SACRED & PROFANE:** oversize comic by **Justin Green.** 2.00
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☐ **SMILE No. 2:** collection of early **Kitchen, Mitchell** comic strips. 1.00
☐ **SNAPPY SAMMY SMOOT:** **Skip Williamson;** funny stuff with a bon vivant 1.00
☐ **SNARF No. 8:** **Cruse** *Lulu* parody: **John Pound** cover. 1.00
☐ **SNARF No. 9:** **Cabarga** cover; **Crumb, Cruse, Kitchen.** 1.50
☐ **SNOID COMIX:** **BACK IN PRINT!!** R. Crumb's nasty little guy. 2.00
☐ **WHITE COMANCHE:** first of **Jaxon's** Indian trilogy. 1.25

WEIRDO 1-9 was edited by Robert Crumb, who contributed covers and stories. Under new editor Peter Bagge, Crumb still contributes covers and stories, and Bagge continues the title's tradition of iconoclastic material by new and weird artists.

☐ **WEIRDO 1:** 2.25 ☐ **WEIRDO 9:** 2.50
☐ **WEIRDO 2:** 2.25 ☐ **WEIRDO 10:** 2.50
☐ **WEIRDO 3:** 2.25 ☐ **WEIRDO 11:** 2.50
☐ **WEIRDO 4:** 2.25 ☐ **WEIRDO 12:** 2.50
☐ **WEIRDO 5:** 2.50 ☐ **WEIRDO 13:** 2.50
☐ **WEIRDO 6:** 2.50 ☐ **WEIRDO 14:** 2.50
☐ **WEIRDO 7:** 2.50 ☐ **WEIRDO 15:** 2.50
☐ **WEIRDO 8:** 2.50 ☐ **WEIRDO 16:** New! 2.50

☐ **WIMMENS No. 8:** long running series entirely by women. 2.00
☐ **WIMMENS No. 9:** **Lee Marrs, Trina, The Bunch, Mary Wilshire** more! 2.00
☐ **WIMMENS No. 10:** Lineup includes **Wilshire, Rudahl, Robbins** 2.00
☐ **WIMMENS No. 11:** New! Wimmen on Wimmen! 2.00
☐ **TITS & CLITS No. 4:** satirical sex comic. All women artists. 1.50

☐ **UNDERGROUND CLASSICS No. 2:** Limited supply of **Sheridan** reprints. **2.00**
☐ **UNDERGROUND CLASSICS No. 3: Dealer McDope** stories by **Sheridan. 2.00**
☐ **YOUNG LUST No. 1: Back in print;** parodies romance comics. **Griffith, Kinney. 1.50**
☐ **YOUNG LUST No. 5: Jay Kinney** classic story and cover. **1.50**
☐ **YOUNG LUST No. 6:** magazine size; **Bill Griffith** cover, story. **2.25**
☐ **YOW No. 1:** Starring America's favorite pinhead, Zippy. Big! **2.00**
☐ **YOW No. 2: Bill Griffith's** creation on the rampage again! **2.50**
☐ **ZAP No. 10:** Classic title; **Crumb, Williams, Wilson, Spain,** the biggies **2.50**
☐ **ZAP No. 11: Newest edition; Crumb, Williams, Spain,** etc. **2.50**
☐ **ZIPPY 2 in 1:** Another magazine-size pinhead special **2.50**
☐ **ZIPPY No. 3:** Last collection to date **Bill Griffith. 2.25**

COLOR COMICS

MEGATON MAN is Don Simpson's hilarious creation that parodies superheroes and situations. Sprightly satire!

☐ **MEGATON MAN No. 2: 2.00**
☐ **MEGATON MAN No. 3: 2.00**
☐ **MEGATON MAN No. 4: 2.00**
☐ **MEGATON MAN No. 5: 2.00**
☐ **MEGATON MAN No. 6: 2.00**
☐ **MEGATON MAN No. 7: 2.00**
☐ **MEGATON MAN No. 8: 2.00**
☐ **MEGATON MAN No. 9: 2.00**
☐ **MEGATON MAN No. 10 2.00**

DEATH RATTLE is a bi-monthly full color comic on Baxter paper, featuring work by top artists and writers in the s-f and horror field.

☐ **DEATH RATTLE 1: Holmes, Burns, Dallas. 2.00**
☐ **DEATH RATTLE 2: Holmes, Jaxon, Eisner. 2.00**
☐ **DEATH RATTLE 3: Jaxon, Hansen, Stiles. 2.00**
☐ **DEATH RATTLE 4: Holmes, Baron, Jaxon,** more! **2.00**
☐ **DEATH RATTLE 5: Holmes, Wolverton, Jaxon. 2.00**
☐ **DEATH RATTLE 6: Jaxon, Strnad, Holmes, Veitch. 2.00**
☐ **HAROLD HEDD in Hitler's Cocaine 1:** Hilarious Holmes! **2.00**
☐ **HAROLD HEDD in Hitler's Cocaine 2:** Humor-Suspense! **2.00**

MAGAZINES

☐ **BOP:** music & comics; **Toth, Pekar, Yronwode,** more **2.75**

Will Eisner's SPIRIT Magazine reprints in black and white a selection of Eisner's 1940s Spirit stories, new Eisner art, Shop Talks with other comics professionals, and other items.

☐ **SPIRIT MAGAZINE 19:** "Life on Another Planet." **1.50**
☐ **SPIRIT No. 22:** Wally Wood in space **1.75**
☐ **SPIRIT No. 23:** first Silk Satin **1.75**
☐ **SPIRIT No. 24:** 1st Octopus story **1.75**
☐ **SPIRIT No. 25:** Wally Wood. "Life on Another Planet." **1.75**
☐ **SPIRIT No. 26:** "Planet" ends. New Eisner art. **2.00**
☐ **SPIRIT No. 27:** color section. Lou Fine art. **2.00**
☐ **SPIRIT No. 28:** Gil Kane, Jules Feiffer: color. **2.00**
☐ **SPIRIT No. 29:** new Eisner stories; essay on art. **2.00**
☐ **SPIRIT No. 30:** special 'jam' of 50 artists/writers. Byrne, Miller, etc. **2.00**
☐ **SPIRIT No. 31:** Harvey Kurtzman; color section. **2.00**
☐ **SPIRIT No. 32:** "subways" art; color **2.50**
☐ **SPIRIT No. 33:** P☆S years; essay on writing. **2.50**
☐ **SPIRIT No. 34:** Milton Caniff Part I **2.50**
☐ **SPIRIT No. 35:** Milton Caniff Part II **2.50**
☐ **SPIRIT No. 36:** first Spirit in color **2.95**
☐ **SPIRIT No. 37:** color/Joe Simon **2.95**
☐ **SPIRIT No. 38:** "Wells"; color section **2.95**
☐ **SPIRIT No. 39:** Jack Kirby talk **2.95**
☐ **SPIRIT No. 40:** Joe Kubert talk **2.95**
☐ **SPIRIT No. 41:** 16 color pages **2.95**

The magazine then split into two entities. WILL EISNER'S QUARTERLY features new Eisner art, and THE SPIRIT comic reprints the post WW II stories in chronological order.

☐ **W.E. QUARTERLY 1:** "Life Force" story begins; Neal Adams talk. **3.50**
☐ **W.E. QUARTERLY 2:** Life Force II; color pre-war Spirit. **3.50**
☐ **W.E. QUARTERLY 3:** Life Force III, Phil Seuling talk. **3.50**
☐ **W.E. QUARTERLY 4:** Life Force IV; Eisner's early career (sq.bd) **5.95**
☐ **W.E. QUARTERLY 5:** Life Force concludes; Spirit dailies. **5.95**
☐ **W.E. QUARTERLY 6:** New Eisner story, Jack Davis **5.95**
☐ **W.E. QUARTERLY 7:** Three Eisner stories **Now 1.95**
☐ **W.E. QUARTERLY 8:** Three Eisner stories. **1.95**

THE SPIRIT 1-11 are in color; the rest are in black and white. Four stories in each.

☐ **SPIRIT color No. 1 1.75**
☐ **SPIRIT No. 2 1.75**
☐ **SPIRIT No. 3 1.75**
☐ **SPIRIT No. 4 2.00**
☐ **SPIRIT No. 5 2.00**
☐ **SPIRIT No. 6 2.00**
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☐ **SPIRIT No. 10 2.95**
☐ **SPIRIT No. 11 2.95**
☐ **SPIRIT No. 13 (b&w) 1.95**
☐ **SPIRIT No. 14 1.95**
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☐ **SPIRIT 3-D:** four classic tales processed in 3-D! Glasses included **2.00**

☐ **STEVE CANYON No. 1:** begins chronological reprint of Milton Caniff's classic daily and Sunday strip. Begins with 1947 **2.95**
☐ **STEVE CANYON No. 2:** Story continues: "Gay 30s" panels **2.95**
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☐ **STEVE CANYON bk 8:** sq.bd. book format; more pages. Summer Olympics **4.95**
☐ **STEVE CANYON book 9:** Billy Ireland, The Browns, Steve in China **4.95**
☐ **STEVE CANYON bk 10:** Scorchy Smith **4.95**
☐ **STEVE CANYON bk 11:** Serge Blu **4.95**
☐ **STEVE CANYON bk 12:** Herself Muldoon **4.95**
☐ **STEVE CANYON bk 13:** BIG! Two complete stories! **5.95**
☐ **STEVE CANYON bk 14:** Col. Index. Delta **4.95**
☐ **STEVE CANYON 3-D:** 35 big pages of air action in 3-D. MUST BE SEEN!! **2.25**

BOOKS

☐ **ART OF WILL EISNER:** Definitive graphic biography covers Eisner's career to present. Includes unpublished covers, 'lios and character developments. Plus photos and an 8-page color section. Text by Cat Yronwode. 136 softbound pages **10.95.**
☐ **OUTER SPACE SPIRIT: 1952:** Wally Wood, Will Eisner and Jules Feiffer combined on the final *Spirit* stories, with Denny Colt in space. Includes unpublished pages and stunning Wood cover. Softbound **9.95**
Hardbound **15.95**
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☐ **SPIRIT COLOR ALBUM II:** 13 *Spirit* stories in full European color. Includes two Sand Saref classics. Was 13.95 **NOW ONLY 5.95.**
☐ **SPIRIT COLOR ALBUM III:** 13 more European color *Spirit* stories in hardcover. It was priced at 13.95 **NOW ONLY 5.95.**
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☐ **WILL EISNER'S NEW YORK:** No one's better at looking at city scenes. Over 130 pages with new art. Softcover **10.95**
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☐ **WENDEL:** Howard Cruse's gay urbanite in a trade paper collection **9.95**

OTHER MERCHANDISE

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☐ **ORDINARY RECORDS:** Full color poster by Robert Crumb issued in 1972 to promote his first 78 RPM record. On heavy stock, shipped flat. **10.00**
☐ **GIANT R. CRUMB COVERS poster:** Large, full color promo was done in the early '70s to help sell distributors on the idea of wallpaper-size reproductions of Homegrown and XYZ Comics. Both Crumb covers featured in color drawing by Peter Poplaski. PS: the distributors didn't bite. **10.00**
☐ **MR. NATURAL STATUE:** Robert Crumb authorized this statuette of his most popular character. Sculpted by David Wilk, it stands 5 inches high and has a felt base. Comes with mini-origin comic, which is not available anywhere else. Specify bisque (plain) or hand-painted versions. 500 cast. Cost includes shipping. **33.00**
☐ **KITCHEN SINK PRESS SATIN JACKETS:** Nifty! Circle size and color preference, plus second choice: XL L M
Red White Blue Silver Black **29.95.**
☐ **KITCHEN SINK PRESS baseball jersey:** Be in with the in crowd! 3/4 length sleeves; circle trademark on front; square trademark on back in color. XL L M S **9.95**
☐ **KITCHEN SINK CLOISSONNE PINS:** These very nice pins showing the Kitchen Sink logo come in gold and silver and were produced by Graphitti Design, makers of the Rocketeer and Cerebus pins. We're pricing these at a rock bottom bargain cost, including shipping, of **3.95**

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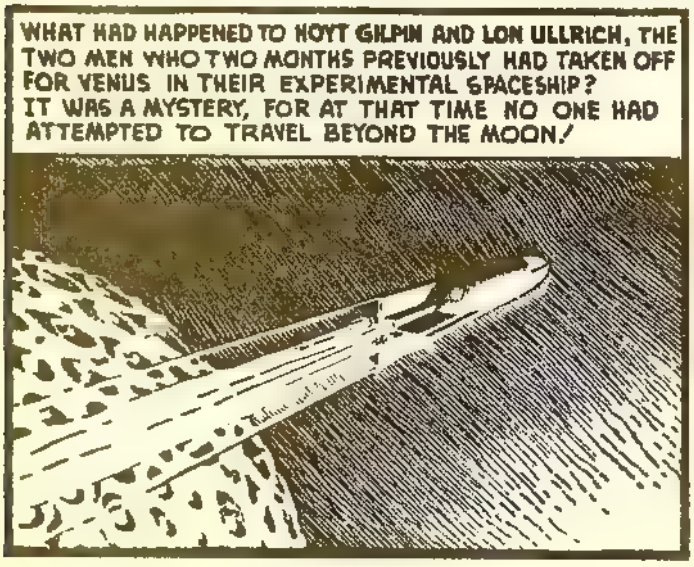
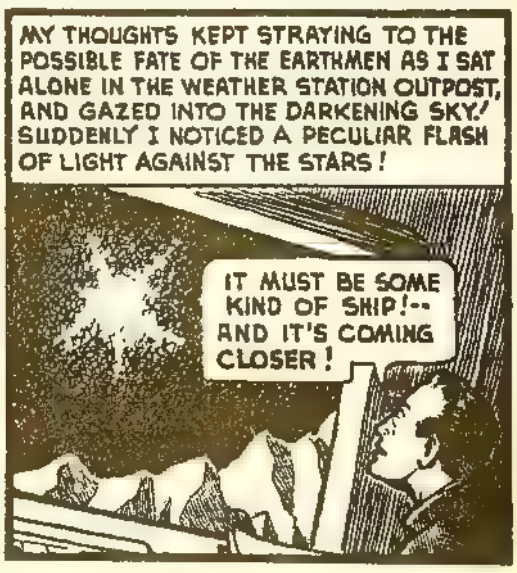
A CLASSIC TALE OF SUSPENSE AND TERROR FROM THE MYSTIC MORGUE!

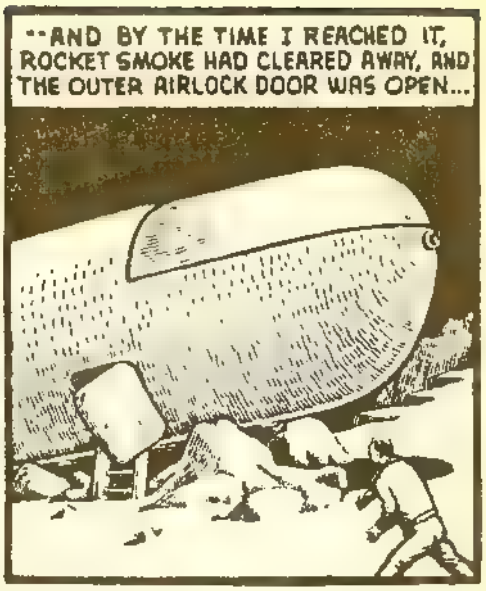
BASIL WOLVERTON

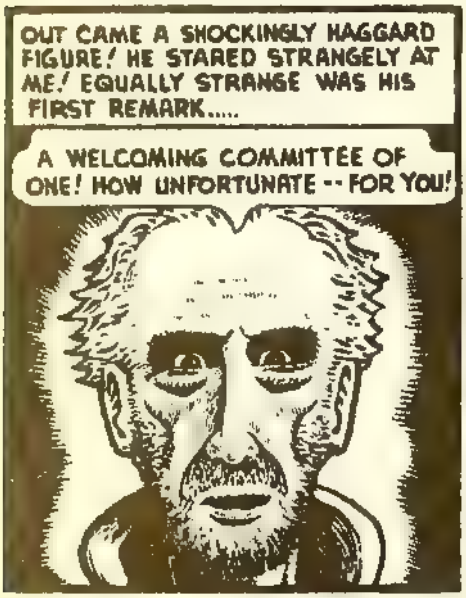




IT IS A SHIP!--THE GILPIN-ULLRICH SPACESHIP! IT'S GOING TO LAND HERE!

I RACED OUT INTO THE CHILL NIGHT TO MEET THE DESCENDING VEHICLE---


--AND BY THE TIME I REACHED IT, ROCKET SMOKE HAD CLEARED AWAY, AND THE OUTER AIRLOCK DOOR WAS OPEN...

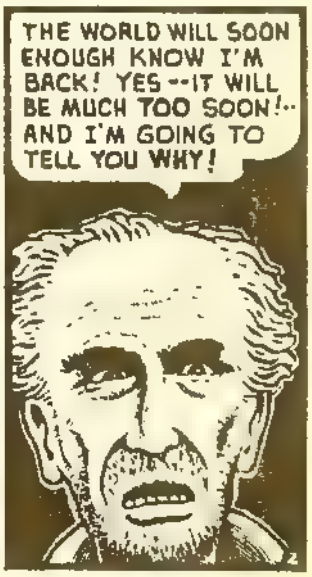

OUT CAME A SHOCKINGLY HAGGARD FIGURE! HE STARED STRANGELY AT ME! EQUALLY STRANGE WAS HIS FIRST REMARK.....
A WELCOMING COMMITTEE OF ONE! HOW UNFORTUNATE--FOR YOU!

YOU--YOU'RE HOYT GILPIN! YOUR PARTNER--IS HE--?
ULLRICH? HE'S STILL ON VENUS! I CAME BACK--ALONE!

THEN YOU DID REACH VENUS! HERE! LEAN ON ME, AND WE'LL GET UP TO THE WEATHER STATION BUILDING!

INSIDE, GILPIN SLUMPED INTO A CHAIR, AND NERVOUSLY FINGERED THE SATCHEL HE HAD BROUGHT FROM HIS SHIP..
THE WHOLE WORLD IS AWAITING NEWS OF YOU! DO YOU WANT ME TO GET YOU A CONNECTION WITH A NEWS SERVICE?

NO! NO! DON'T CALL ANYONE!
?


THE WORLD WILL SOON ENOUGH KNOW I'M BACK! YES--IT WILL BE MUCH TOO SOON!-- AND I'M GOING TO TELL YOU WHY!

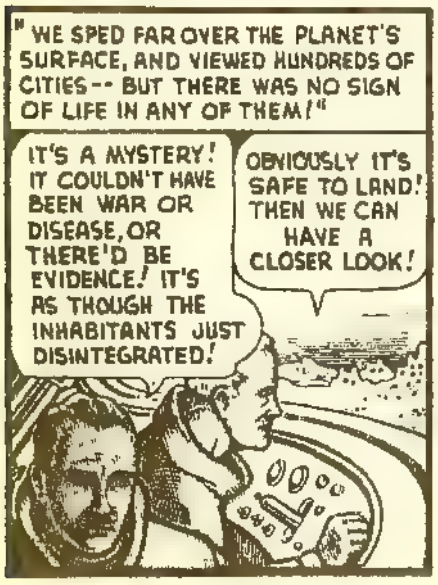
GLANCING AT ME OCCASIONALLY IN A STRANGELY MENACING MANNER, GILPIN BEGAN HIS STORY. "WE MADE IT TO VENUS," HE SAID, "BUT WE HAD TROUBLE GETTING THRU THE CLOUD BLANKET AROUND THE PLANET!"

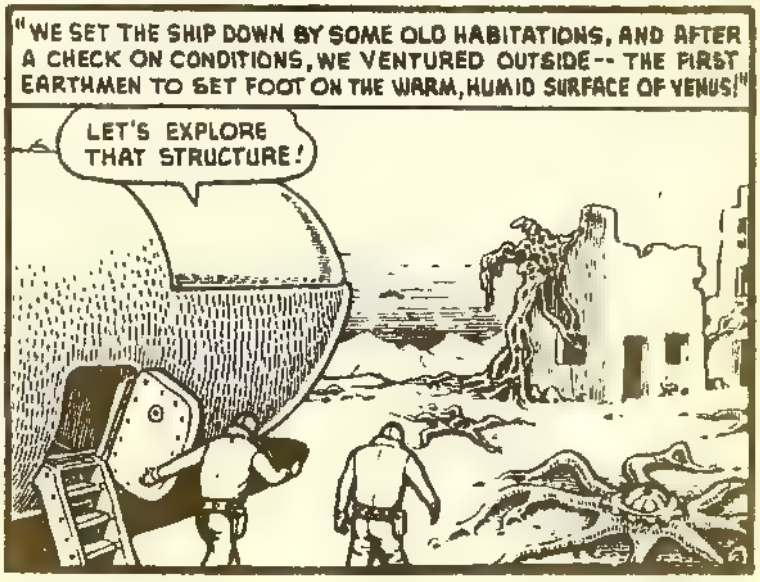
"ONCE WE WERE INSIDE THE CLOUD SHELL, WE SAW TERRAIN SIMILAR TO EARTH'S! BUT ALL WAS BURIED IN A GLOOMY PALOR!"
WE'VE MADE IT! THIS IS VENUS!

THE GAUGES INDICATE BREATHEABLE AIR, HOYT! SHALL WE LAND?
WE'D BETTER RECONNOITER FIRST! IF THERE ARE INHABITANTS, WE'D BE RUNNING A RISK OF AMBUSH!

"EXCEPTING THE PECULIAR VENUSIAN FLORA, WE SAW NO SIGN OF ANY LIVING THING! THEN A FEW MILES DISTANT WE SPOTTED SOMETHING THAT LOOKED HABITABLE."
IT LOOKS LIKE A HUGE BUILDING!
WE'LL SOON FIND OUT!

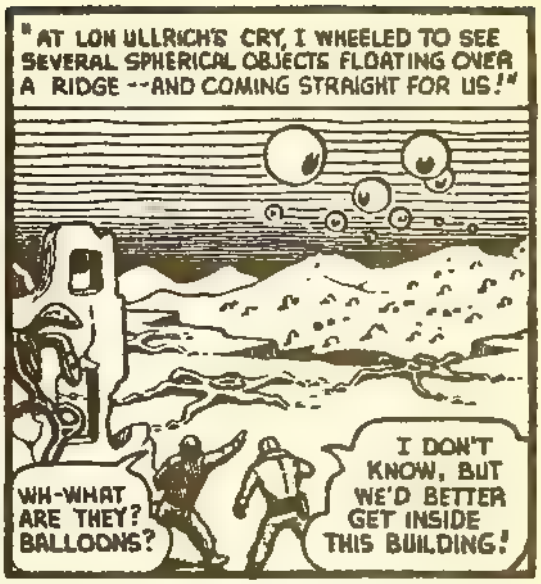
IT'S A CITY HOLLOWED OUT OF A HILL!
BUT IT'S DESERTED!


"WE SPED FAR OVER THE PLANET'S SURFACE, AND VIEWED HUNDREDS OF CITIES -- BUT THERE WAS NO SIGN OF LIFE IN ANY OF THEM!"
IT'S A MYSTERY! IT COULDN'T HAVE BEEN WAR OR DISEASE, OR THERE'D BE EVIDENCE! IT'S AS THOUGH THE INHABITANTS JUST DISINTEGRATED!
OBVIOUSLY IT'S SAFE TO LAND! THEN WE CAN HAVE A CLOSER LOOK!

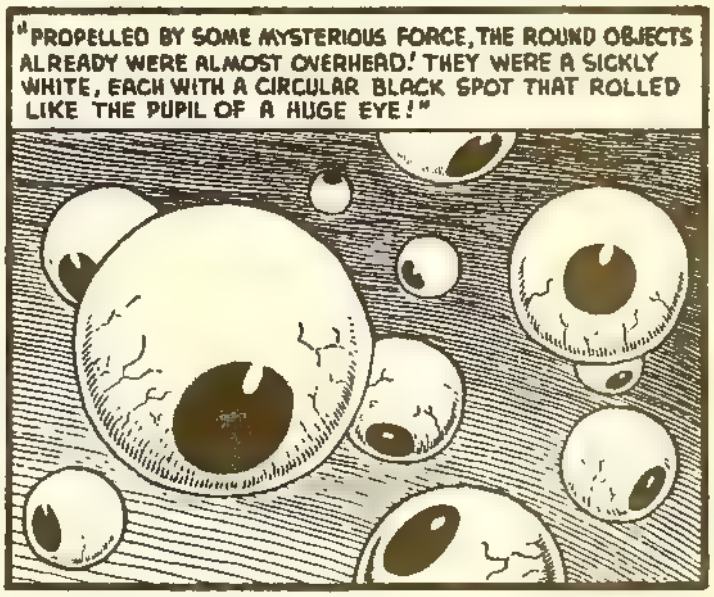

"WE SET THE SHIP DOWN BY SOME OLD HABITATIONS, AND AFTER A CHECK ON CONDITIONS, WE VENTURED OUTSIDE -- THE FIRST EARTHMEN TO SET FOOT ON THE WARM, HUMID SURFACE OF VENUS!"
LET'S EXPLORE THAT STRUCTURE!

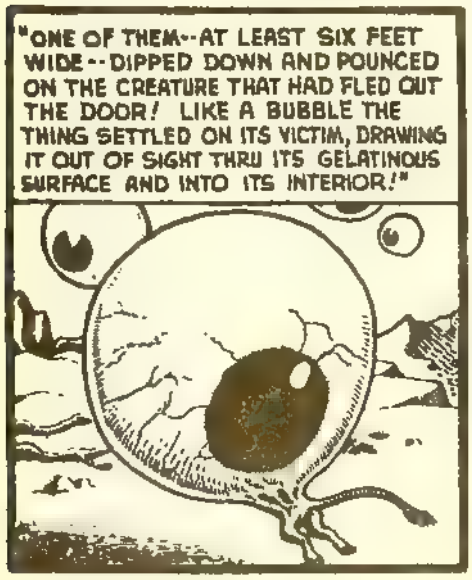
UGH! THIS IS LIKE ENTERING A TOMB!

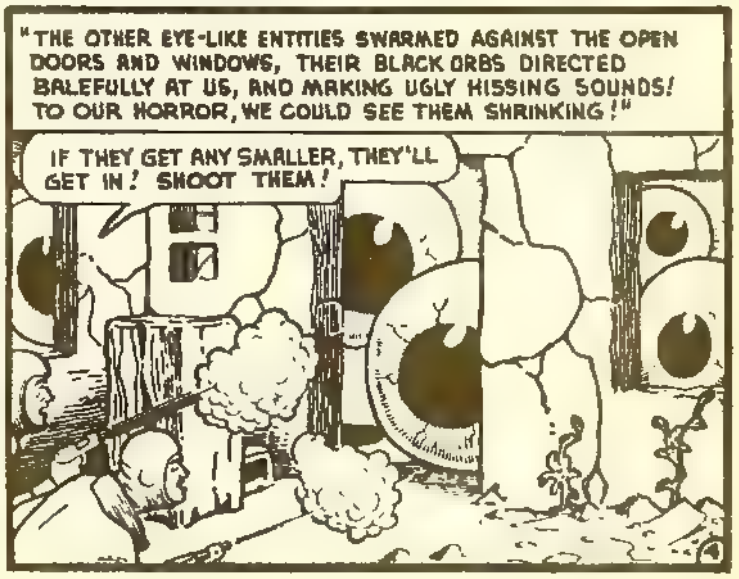
HOYT! LOOK!


"AT LON ULLRICH'S CRY, I WHEELED TO SEE SEVERAL SPHERICAL OBJECTS FLOATING OVER A RIDGE --AND COMING STRAIGHT FOR US!"
WH-WHAT ARE THEY? BALLOONS?
I DON'T KNOW, BUT WE'D BETTER GET INSIDE THIS BUILDING!

"AS WE RAN INTO THE STRUCTURE THERE WAS A SCURRY UNDER OUR FEET, AND A RAT-LIKE CREATURE RACED OUT THE DOOR."


"PROPELLED BY SOME MYSTERIOUS FORCE, THE ROUND OBJECTS ALREADY WERE ALMOST OVERHEAD! THEY WERE A SICKLY WHITE, EACH WITH A CIRCULAR BLACK SPOT THAT ROLLED LIKE THE PUPIL OF A HUGE EYE!"


"ONE OF THEM--AT LEAST SIX FEET WIDE--DIPPED DOWN AND POUNCED ON THE CREATURE THAT HAD FLED OUT THE DOOR! LIKE A BUBBLE THE THING SETTLED ON ITS VICTIM, DRAWING IT OUT OF SIGHT THRU ITS GELATINOUS SURFACE AND INTO ITS INTERIOR!"


"THE OTHER EYE-LIKE ENTITIES SWARMED AGAINST THE OPEN DOORS AND WINDOWS, THEIR BLACK ORBS DIRECTED BALEFULLY AT US, AND MAKING UGLY HISSING SOUNDS! TO OUR HORROR, WE COULD SEE THEM SHRINKING!"
IF THEY GET ANY SMALLER, THEY'LL GET IN! SHOOT THEM!

"THE BULLETS ZIPPED HARMLESSLY THRU THE WHITE PROTOPLASMIC PARTS, BUT WHEN HIT IN THEIR PUPILS, THE EYE-BEINGS COLLAPSED AND FELL TO THE GROUND! SOON IT WAS LITTERED WITH THE GELATINOUS MASSES!"

I THINK THAT TAKES CARE OF THEM!

NO OTHERS IN SIGHT! LET'S GET OUT OF HERE BEFORE MORE SHOW UP!

"WE RAN FOR THE SHIP, BUT THE MOMENT WE WERE IN THE OPEN, ONE OF THE CREATURES, CONCEALED ON THE ROOF, THUDDED DOWN ON ULLRICH! I SAW HIM SUCKED INTO THE CARNIVORE'S INTERIOR! I HESITATED TO FIRE, LEST I SHOOT ULLRICH! THERE WAS NOTHING I COULD DO BUT FLEE!"

"THE EYE MOVED AFTER ME, BUT I RACED INSIDE THE SHIP AND SEIZED THE CONTROLS THAT CLOSED THE AIRLOCK DOORS!"

I'M SAFE-- BUT POOR LON!

"SICK WITH DESPAIR, I FIRED THE ROCKETS AND RECKLESSLY PLUNGED THE SHIP UP THRU THE CLOUD SHELL! WITHOUT ULLRICH, I DIDN'T CARE MUCH WHETHER OR NOT I REACHED EARTH."

"AS I TURNED TO MAKE FURTHER CONTROL ADJUSTMENTS, A SHOCKING SIGHT MET MY EYES!"

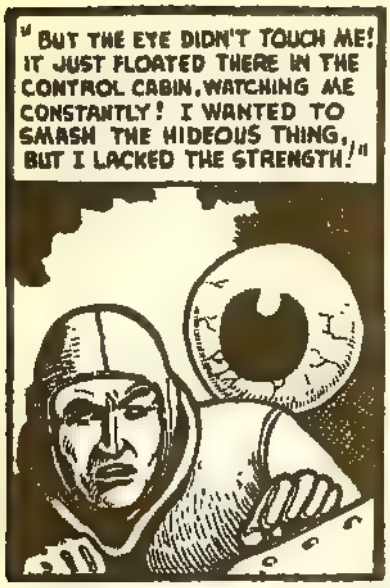
NO! NO!

"THERE, TO MY HORROR AND DISMAY, WAS AN EYE! OBVIOUSLY IT HAD SLIPPED INTO THE SHIP WHILE WE WERE DEFENDING OURSELVES, AND HAVING REDUCED ITSELF TO ABOUT THE SIZE OF A BASKETBALL, WENT UNNOTICED BY ME UNTIL NOW! AS I REACHED FOR MY GUN, GREEN VAPOR SPEWED FROM THE ORB AND INTO MY FACE!"

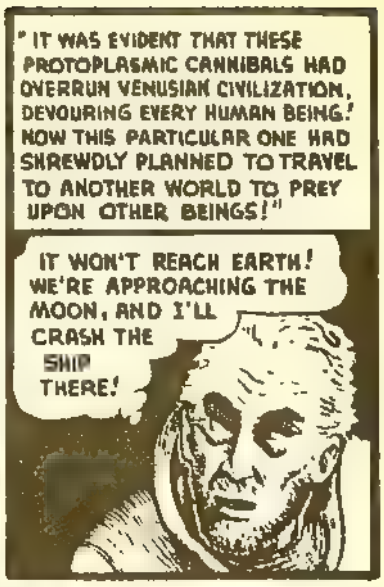
YOU DEVIL! I'LL BLAST YOU TO--

"SOMETHING IN THAT AWFUL VAPOR PARALYZED ME INSTANTLY! MY GUN FELL TO THE FLOOR! I WAS HELPLESS BEFORE THIS FRIGHTFUL ENTITY!"

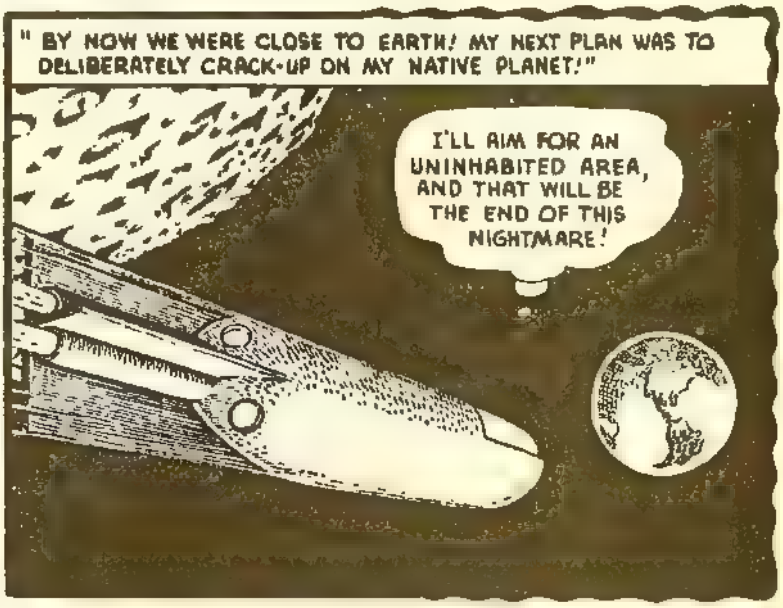
UH-UH-H-H-H-

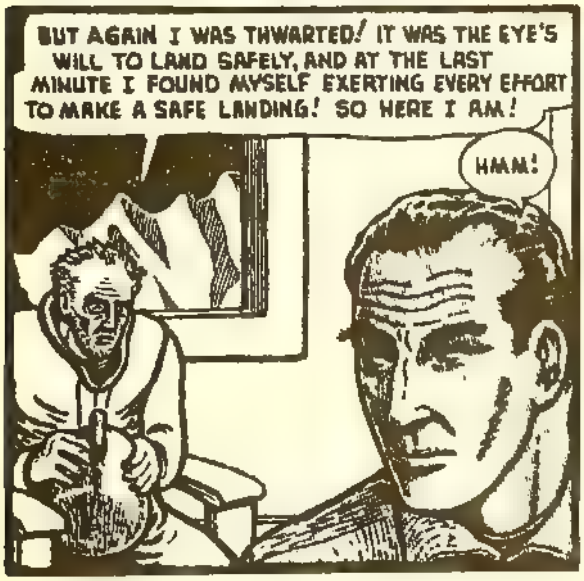

"BUT THE EYE DIDN'T TOUCH ME! IT JUST FLOATED THERE IN THE CONTROL CABIN, WATCHING ME CONSTANTLY! I WANTED TO SMASH THE HIDEOUS THING, BUT I LACKED THE STRENGTH!"

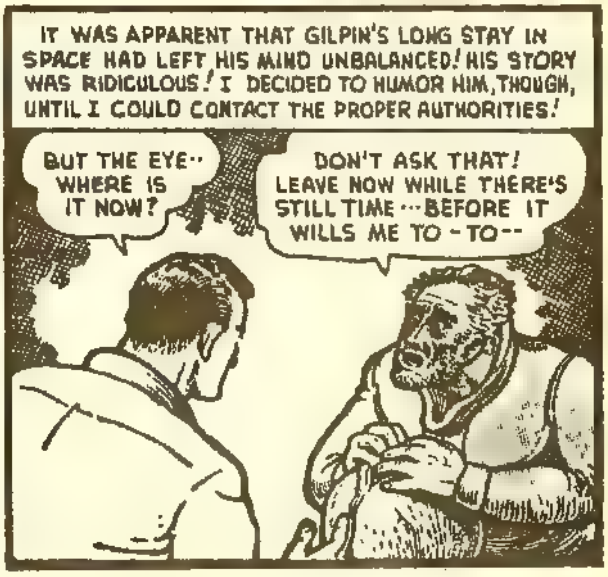
"MISERABLE HOURS PASSED LIKE YEARS! THE EYE'S WILL WAS GREATER THAN MINE! SOMEHOW IT INJECTED INTO MY MIND WHAT IT WANTED OF ME! I BECAME ITS SERVANT, FEEDING AND WATERING IT AT INTERVALS!"


"IT WAS EVIDENT THAT THESE PROTOPLASMIC CANNIBALS HAD OVERRUN VENUSIAN CIVILIZATION, DEVOURING EVERY HUMAN BEING! NOW THIS PARTICULAR ONE HAD SHREWDLY PLANNED TO TRAVEL TO ANOTHER WORLD TO PREY UPON OTHER BEINGS!"
IT WON'T REACH EARTH! WE'RE APPROACHING THE MOON, AND I'LL CRASH THE SHIP THERE!

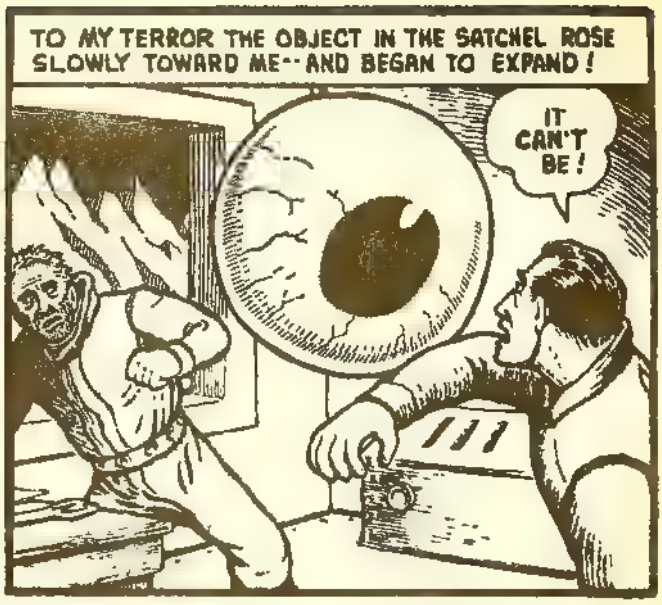
"THE EYE MUST HAVE DISCERNED MY PURPOSE, FOR WHEN I TRIED TO STEER THE SHIP INTO THE MOON, I FOUND MYSELF POWERLESS TO ACT!"
I-I CAN'T MOVE!

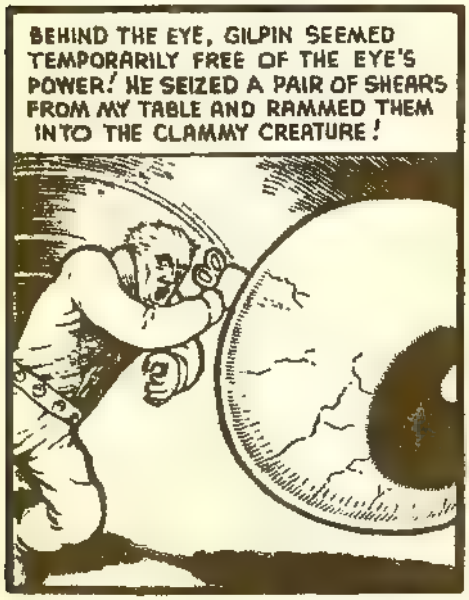

"BY NOW WE WERE CLOSE TO EARTH! MY NEXT PLAN WAS TO DELIBERATELY CRACK-UP ON MY NATIVE PLANET!"
I'LL AIM FOR AN UNINHABITED AREA, AND THAT WILL BE THE END OF THIS NIGHTMARE!


BUT AGAIN I WAS THWARTED! IT WAS THE EYE'S WILL TO LAND SAFELY, AND AT THE LAST MINUTE I FOUND MYSELF EXERTING EVERY EFFORT TO MAKE A SAFE LANDING! SO HERE I AM!
HMM!

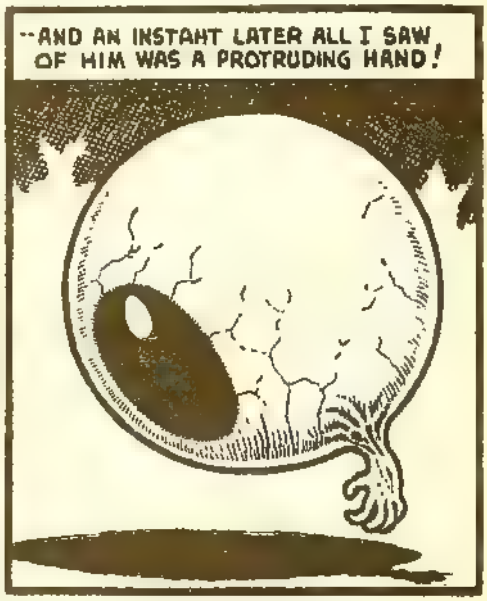

IT WAS APPARENT THAT GILPIN'S LONG STAY IN SPACE HAD LEFT HIS MIND UNBALANCED! HIS STORY WAS RIDICULOUS! I DECIDED TO HUMOR HIM, THOUGH, UNTIL I COULD CONTACT THE PROPER AUTHORITIES!
BUT THE EYE-- WHERE IS IT NOW?
DON'T ASK THAT! LEAVE NOW WHILE THERE'S STILL TIME--BEFORE IT WILLS ME TO-TO--

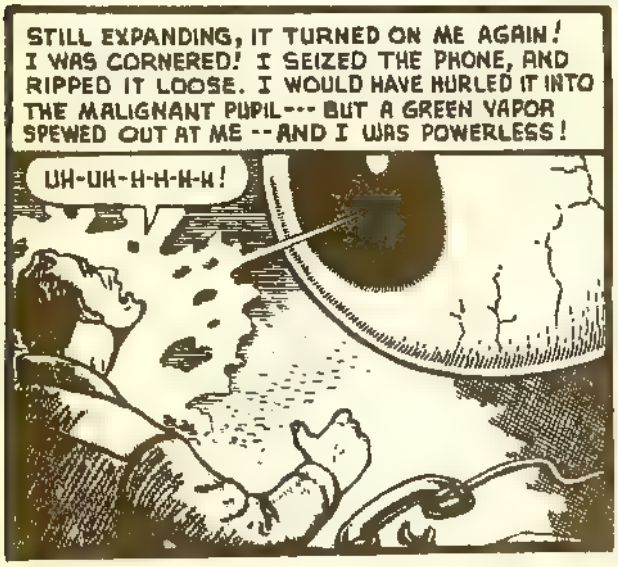
--TO OPEN THIS SATCHEL!
WHAT TH--?! SAY! IF THIS IS A GAG, I'LL ---

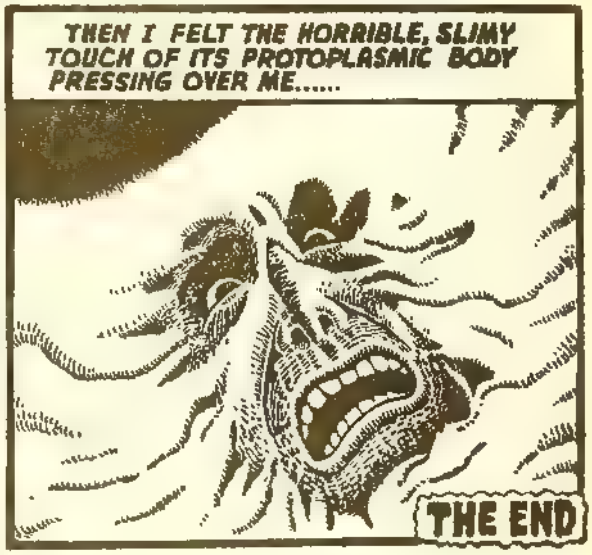

TO MY TERROR THE OBJECT IN THE SATCHEL ROSE SLOWLY TOWARD ME--AND BEGAN TO EXPAND!
IT CAN'T BE!


BEHIND THE EYE, GILPIN SEEMED TEMPORARILY FREE OF THE EYE'S POWER! HE SEIZED A PAIR OF SHEARS FROM MY TABLE AND RAMMED THEM INTO THE CLAMMY CREATURE!

WHAT HAPPENED NEXT WAS TERRIBLE! THE EYE ROLLED SHARPLY BACK OVER GILPIN--
I CAN'T LOOK!


--AND AN INSTANT LATER ALL I SAW OF HIM WAS A PROTRUDING HAND!


STILL EXPANDING, IT TURNED ON ME AGAIN! I WAS CORNERED! I SEIZED THE PHONE, AND RIPPED IT LOOSE. I WOULD HAVE HURLED IT INTO THE MALIGNANT PUPIL--- BUT A GREEN VAPOR SPEWED OUT AT ME --AND I WAS POWERLESS!
UH-UH-H-H-H-H!


THEN I FELT THE HORRIBLE, SLIMY TOUCH OF ITS PROTOPLASMIC BODY PRESSING OVER ME.....
THE END

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(or)

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(and right back down)

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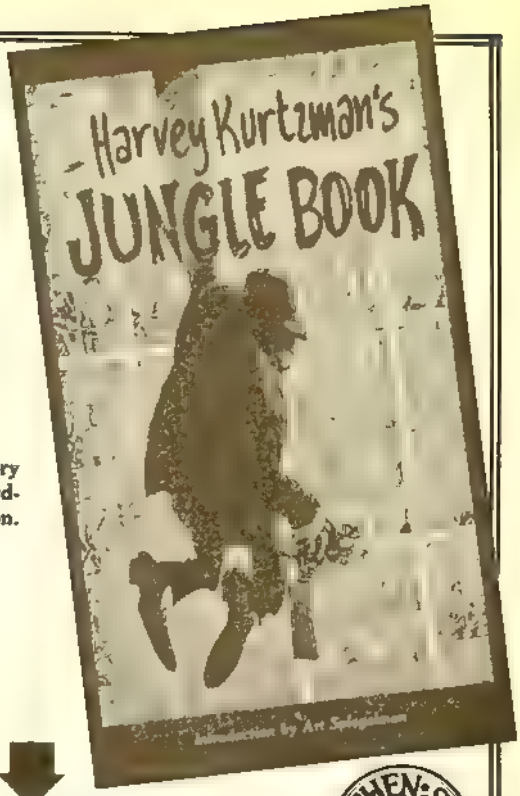

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TWO-FISTED MAIL

[Editor's note: The following is actually two letters from the same person, commenting on issues six and seven. This is what happens when you skip a letters column.]

The first black and white *Death Rattle*, No. 6, shows that color is by no means indispensible to this title. You did have some of the best color work I've seen in comics, but all the art this issue was stunningly good without (although I can't help but speculate on how repulsive Steve Bissette's story would have been in full gory color). The ridiculous prejudice against black and white work held by comics fans seems to be disappearing, anyway.

Please disregard the myopic whinings of those who claim that this story or that story is not horror or s.f., and feel free to extend the boundaries of these genres as you see fit. The last thing we need is another formulaic comic along the lines of the late *House of Mystery*. *Twisted Tales* reaffirmed what had gone before and did a little tentative probing, but I feel that *Death Rattle* has far more potential, as you don't seem to feel constrained to regurgitate EC pastiches and wince-making twist endings. "God's Bosom" [by Jaxon, in issue 2] is a prime example of your willingness to explore new territory and it was the most intense and effective horror / suspense / thriller / whatever story I've yet come across. The fact that it really happened is a twist ending in itself.

The least effective stories so far have been those trivial and inconsequential efforts such as "Sight Unseen" and "Killing Time," which are all pretty much par for the course as horror / sf strips. This brings me to my major reservation regarding *Death Rattle*. Early on you said it was your intention to carry stories that are longer than the norm for an anthology book—thereby giving the story room to expand carefully and in depth, and this policy allowed for a lengthy classic such as "Ill Bred" [by Charles Burns in issue 1]. I hope this will continue to be the case, and that instead of three- or four-page fillers, you'll use the pages to develop the feature stories. There are exceptions of course—I'd welcome a Wolverton reprint anytime!

It would be very sad to see this comic fail because it refuses to be pigeonholed by a parochial fandom.

Death Rattle 7 was something of a disappointment following the excellent issue 6.

The cover was certainly eye-catching and macabre—it reminded me of the covers of certain horror story anthology paperbacks of the late '60s / early '70s.

"This Old House" was a very weak story. This possessed house bit has been done to death, and no new angles were added to the theme here. It was simply not frightening, disturbing, or even exciting. It did not engage the emotions. There was no conviction regarding the black magic elements and zero character development. I found the artwork rather pedestrian—Steve Stiles is certainly competent but lacks the grittiness of Jaxon or the obsessive polish of Rand Holmes. It simply doesn't draw you into the story.

"The Blue Boot"—now this was more the kind of quality I've come to expect from this comic. I've liked Spain's art since I first saw it in *Skull Comix*—it's loose but has something of a disturbing intensity. This made up for the lack of Jaxon to some extent—being an authoritative quasi-historical piece.

The twelve page text feature was very much a surprise—and a pleasing one at that; it fitted the ambience of *Death Rattle*. I'd previously only heard of Ed Gein by way of the Cramps, and that *Fifties Funnies* underground, and a passing mention from my film studies teacher when we were analyzing *Psycho* in class. So it was absolutely fascinating to hear the full and authentic story in what was, to me, the high point of the issue. One question though, which I don't believe was answered in the text—if Gein was graverobbing from '46 to '52—didn't anyone notice? Wasn't anybody made sufficiently curious by the disturbed graves to find out who was involved in this ghoulish activity? Most curious. By the way, thanks for putting me on to the work of Hamlin Garland—I found *Main Travelled Roads* in a second-hand bookshop the day after I read No. 7.

"Workshop" was a cute, complementary piece after the Gein article, and had rather charming and eye-catching art.

Perhaps the weakest issue so far. So more Charles Burns, please—and for something really outre—how about a piece by Skip Williamson?

Chris Green

24 Brooklands Ave., Cleethorpes, S. Humberside, England DN35 8QP

Thanks for your extensive and thoughtful remarks. Charles Burns will be doing the cover next issue, and Jaxon will be back in summer. As for your Ed Gein question, Gein robbed graves that were freshly dug. After he robbed the grave he would replace the coffin and dirt, leaving little sign that he had been there. However, your question is one that the residents of Plainfield always have asked themselves, and contributed to the sense of guilt they felt at not having discovered Gein's aberrations before 1957.

'BULTO' GREAT

Jack Jackson's a genius. "Bulto" is great, a far cry from your typical O. Henry-ending type of horror comic. It's a pleasure to look at and read. I also liked seeing Basil Wolverton's "Robot Woman."

Bill Fugate

Minneapolis MN

Jaxon isn't with us right now, but as he said in the last issue of this sterling publication, "I must delay 'Bulto' for several issues...[but] I ask that those who have enjoyed the strip bear with me until Spring when I plan to resume installments...'Bulto,' I think, will prove to be my most entertaining strip thus far, placed in an authentic historical setting, but with plenty of sex, violence and the supernatural!"

NOT WHINING

I just finished issue 6 of *Death Rattle* and, I have to confess, my reactions are mixed. I mean I *hate* the loss of the color, but I guess there's no use whining about it. I think those five color issues of *Death Rattle* will go down in comics history as some of the best that ever was and I will treasure them always.

So, on to issue 6. Black and white—this is going to take some getting used to. Overall it was okay. "Road Kill" was good—pretty original. "Catcalls" was good artwise, but the plot was predictable. Edgar Allen Poe did this one already. "Bulto" is still great even in b & w. Jaxon is terrific. The cover was tremendous; it almost made up for the lack of color inside. (Was I whining? I'm sorry).

I am in favor of reprints of classic stories but only if they are really good—be choosy. Anyhow, I'm sticking with you. For a while, anyway. Good luck.

F. Hannon

Newton Upper Falls MA 02164

Thanks. We may be biased, but we also believe what you say about the color in the first five issues of the book. Incidentally, we still have a small backstock of those issues, if anyone wants to order them from us. All five for $10 postpaid.

QUALITY IMPRESSES

I just read *Death Rattle* 6, and I must say that I was very impressed with the quality of the stories. I say "impressed," because I feel that some things, like the amount of blood, have been toned down somewhat.

In "Road Kill," blood wasn't included for simply the sake of it, but rather as part of the storyline. This story was a variation of the classic "hunter becomes hunted" theme, like *The Most Dangerous Game* story. Veitch and Bissette did this with an air of *Swamp Thing* still hanging in the air. Really great and creepy story. Color might actually have detracted from the variations in shading that was used to convey the mood.

The Rand Holmes story in issue 5 left me cold. Too much blood. Issue 6, however, was a different story. "Catcalls" was excellent. It was able to play on the monster-within angle, showing what we are capable of, how we are the monsters. I've seen parts of this story before, in Edgar Allen Poe's "Telltale Heart," but Holmes does it magnificently.

"Bulto" is beautifully illustrated and very well written. I don't feel, though, that it is up to the graphic storytelling we've come to expect from this title. Perhaps that is because it is a serial. If it was told at one time, its magnificence would show through. Perhaps when it is completed, it will be collected in a graphic novel, as this format doesn't do it the justice it deserves.

The debate goes on about black and white vs. color. I'm sorry the comic is no longer in color, not because of the quality, but because of how it will be viewed. It won't be classified where it should be, with *Ms. Tree, Cerbus, Critters* and other high quality b & w's (*Spirit* included), but with the current "hot" fad b & w's, which is a pity. As I said in my letter in *Ms. Tree* 33, I'd cut out the higher-priced, marginal books to be able to support the high quality material in *Death Rattle*. Keep up the good work.

H. Krissoff
Perth Amboy NJ 08861

MEAN DOGGIE

I don't care what color it's printed in, what kind of paper it's printed on, or who your Mama is! *Death Rattle* is one mean doggie!

As a child, I always loved horror comics, but always felt like they were all somehow empty. When I was but a seventh grader, I discovered *Twisted Tales*, and the purchase of the first issue, thought I'd found the coolest thing ever made. But that first issue got me into investigating old undergrounds. By the time *Twisted* was on its sixth issue, I'd acquired a few issues of *Slow Death* and *Skull*. After reading those undergrounds, the ol' *T.T.'s*, as good as they were, never seemed to cut the mustard, and soon ended anyway.

Then, a couple years later comes *Death Rattle*. After being exposed to underground-type horror and fantasy, my expectations were very high. With *Death Rattle* 7 in my hands now, I say you are *The Magnificent*! With seven issues of such unrelentingly horrifying cool material, I say you all must be the coolest.

My one complaint is with issue 7. In the first story, "This Old House," the way the demon mask was talking to that Patrick dude seemed a bit casual to be said by a demon. As small a thing as it is, it could have added a lot to the story.

Anyway, it's a truly insane publication, and anybody who is complaining about it not being in color should spank themselves on the hand and be grateful just to have it. I almost thought they couldn't make 'em like that anymore.

John Ozzie Norris
Marietta, GA

HOBBY FAN

I just saw the latest *Death Rattle* [issue 7] at a store here. I picked it up because I was interested in the "real" story about Ed Gein, and you might as well trust somebody in Wisconsin to tell the story.

I liked it all right, but the best thing in the issue was "Workshop." I especially liked the artwork by Bill Hartwig, whose art I'm not familiar with, but who I'll be watching for in the future. Given the gruesome subject, I thought he handled the material with a delightfully light touch. If there can be any humor in something like that, the art brought it out. Keep it up! *Death Rattle* is a comic book that keeps surprising.

Robert Borden
Boulder CO

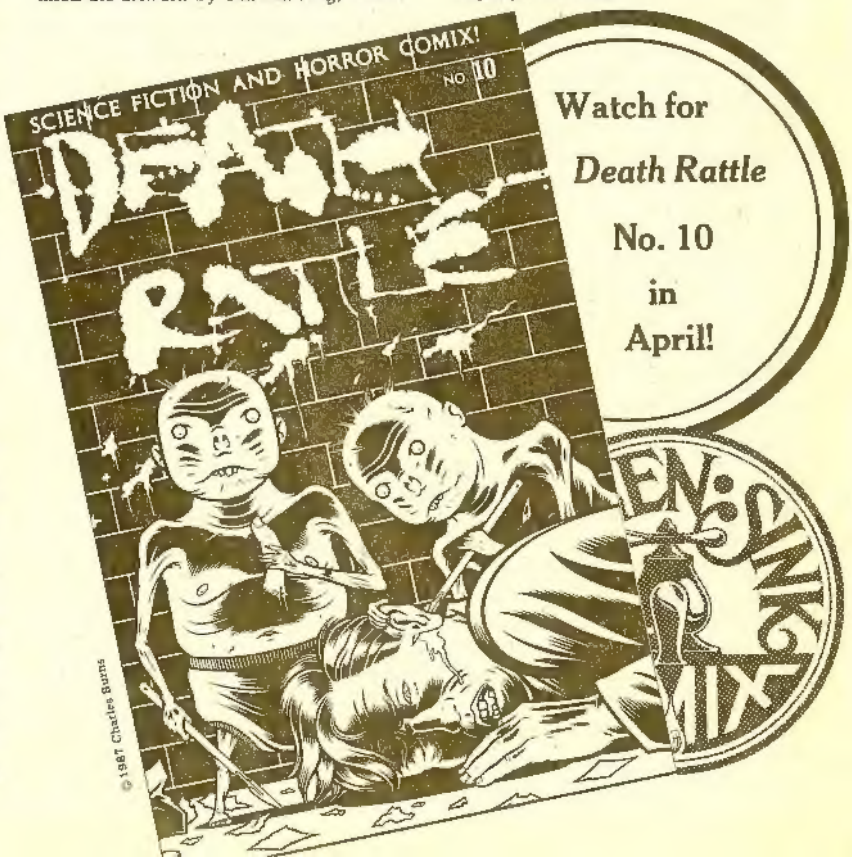
JUST COINCIDENCE

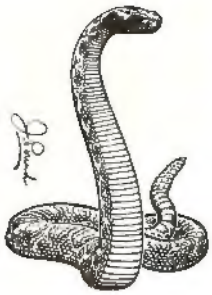
Just got *Death Rattle* 6 a couple of days ago, and I've read it numerous times. "Road Kill" was worth delaying the book for. Tom Veitch is as good as I remember him being. Perhaps it's just coincidence, but since reading the story, I've spotted an inordinate number of road pizzas.

Although "Catcalls" was done by two personal favorites, it didn't work for me. It wasn't much of a horror story and I thought the ending was a little too contrived. "Bulto" *has* lost something in the transition from color to b & w, but it's still extrememly entertaining. You can switch to newsprint and it would still maintain its high quality.

Let's face it, you can print a shitty comic on super-glossy paper, use a full-color process and cardboard stock for covers, and it'll still be shitty. And vice versa. I mean, some classics were printed on stock of near toilet paper quality, and the excellence was still able to shine through.

James Lindbloom
Poughkeepsie NY 12603





RATTLER

A belated welcome to the ninth issue of ***Death Rattle***, the comic book that asks you few questions and tells you no lies! Yes, everything we print is ***true***, as true as a **Rambo** movie!

Yes, "Rattler" was relegated to the back of the bus this time by a pushy lead story, "A Child of the Media." As you probably know by now, it's a joint effort by artist **Rand Holmes**, no stranger to ***Death Rattle***, and writer **Robert Ingersoll.** The story examines both the influence of the media upon a deranged man, and his own subsequent influence on the media. Ingersoll ought to know his media—he's everywhere these days. Possibly his most visible continuing work is his legal column, "The Law Is a Ass" in the ***Comics Buyer's Guide***. Holmes' powerful cover is based on "Child of the Media." The lesson is to take media—any media— seriously, but let's not go overboard, all right?

The second story is "Snowy Owl," a call from the wild written by **Nick Burns**, author and artist of ***True North*** comics, and drawn by artist **Joseph Schmough**. Look, obviously "Schmough" isn't ***really*** this guy's name, okay? He ***insists*** we list him this way because he's ***so*** famous, if you knew his real name, you'd be just ***too*** shocked! Can you believe that? Good, let's go on to our next story...

We're proud to again be reprinting another **Basil Wolverton** story from the 1950s, "Eye of Doom." It's a story of outer space and nasty Venusians who... But what am I telling you about it for? You've already read it, right? You bought your copy, right? You didn't read it quick standing in the comics shop, ***did you?*** Look, ***somebody*** has to buy ***Death Rattle***. It might as well be you. We're giving you "media waves" here: ***buy, buy, buy!*** After all, we've got mouths to feed here, and limos to buy.

NEXT ISSUE: ***Death Rattle*** 10 is in the running for being our best issue yet—not that all our issues aren't the "best issue yet." But this one's even more special than usual. What do you say to a story drawn by **Al Williamson, Angelo Torres, Frank Frazetta** and **Roy Krenkel**, and written by **Wally Wood**? You say, "Howdy." It's called "Savage World," and it has a strange, convoluted, bizarre, and yes, even ***savage*** history. That part is a story in itself, and it will be recounted by Williamson, along with his guide as to who did what in this comics classic. But that story isn't all, not by a long shot. We have a cover by **Charles Burns**, reprinted here somewhere, who we haven't seen since issue one. Then there's a little something written by **Mike Baron** and drawn by **Rand Holmes** about a rather extraordinary roadside carnival attraction which reaches out to touch the lives of those who come in contact with it. To cap it, there's a true story about author **W. Somerset Maugham's** early adventures in the south Pacific, written by **Wilman Menard** and illustrated by **Joe Coleman** and with photographs. The author of ***Rain*** and ***The Razor's Edge*** had some very weird adventures, indeed... Watch for ***Death Rattle*** 10 in **April!**

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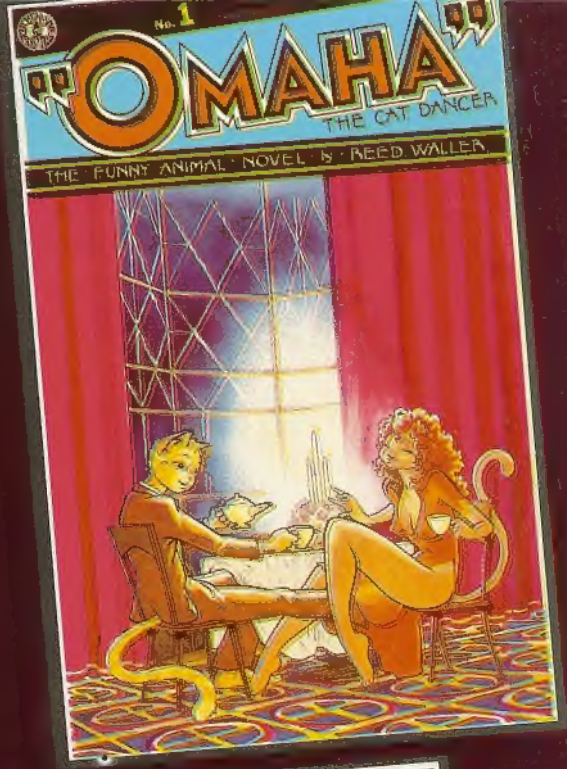
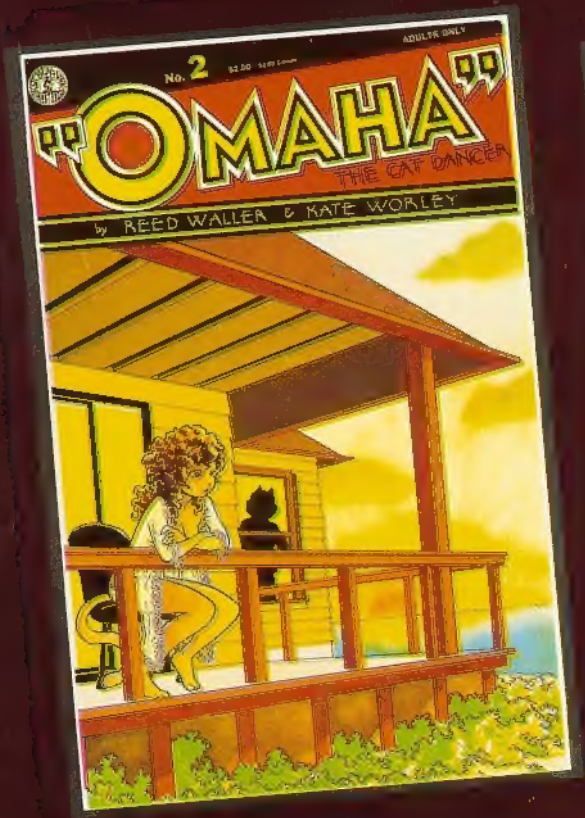
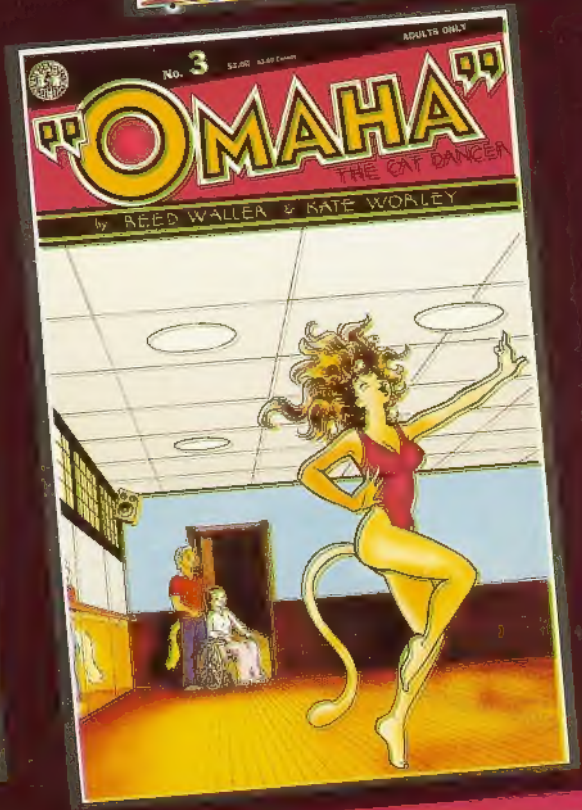
NOW HER STORY CONTINUES BI-MONTHLY!!



"'OMAHA' is a certified knockout!"
—Harlan Ellison





"OMAHA"

THE CAT DANCER

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